ПАЛ АБРАХАМ

АЛЬБОМ ОПЕРЕТТ

ДЛЯ АККОРДЕОНА

(КОЛА)

EDITIO MUSICA BUDAPEST

Пал АБРАХАМ

АЛЬБОМ

ОПЕРЕТТ

Из самых лучших оперетт и фильменной
музыки составил и переложил
для аккордеона

Йожеф КОЛА

EDITIO MUSICA, Будапешт
1962

Предисловие

В сборнике применяются буквенные обозначения, принятые в международной практике. Однако мы всё же считаем необходимым более подробно пояснить обозначения для игры левой рукой.

Басы основного (II ряд) и вспомогательного ряда (I ряд) обозначены **заглавными буквами** латинского алфавита.

C (це) = до	Cis (цис) = до ♯	Ces (цес) = до ♭
D (де) = ре	Dis (дис) = ре ♯	Des (дес) = ре ♭
E (е) = мі	Eis (еис) = ми ♯	Es (ес) = ми ♭
F (эф) = фа	Fis (фис) = фа ♯	Fes (фес) = фа ♭
G (ге) = соль	Gis (гис) = соль ♯	Ges (гес) = соль ♭
A (а) = ля	Ais (аис) = ля ♯	As (ас) = ля ♭
H (ха) = си	His (хис) = си ♯	B (бе) = си ♭

Подчеркнутые обозначения басов (например, *H*, *E*, *A*) означают, чта на аккордеоне, имеющем 48 басов и больше, эту ноту надо брать на басах вспомогательного ряда (I ряд).

Мажорные аккорды обозначаются строчными буквами латинского алфавита (c, f, d), минорные аккорды — теми же буквами с добавлением латинского „m" (c^m, f^m, d^m).

Доминант — септаккорды обозначаются буквами основных тонов с цифрой „7" (например, c^7, f^7, d^7 и т. д.), уменьшенные септаккорды — буквами основных тонов и знаком „o" (например, c°, f°, d° и т. д.).

На меньших инструментах, не имеющих третьего аккордного ряда, вместо доминант-септаккорда надо играть мажорный аккорд (например, вместо c^7 — c, вместо f^7 — f, вмест g^7 — g и т. д.).

На аккордеонах, не имеющих четвертого аккордного ряда, вместо уменьшенного септаккорда можно играть доминант-септаккорд (например, вместо c° - f^7, вместо d° — g^7 и т. д.).

TARTALOM — INHALT

Oldal
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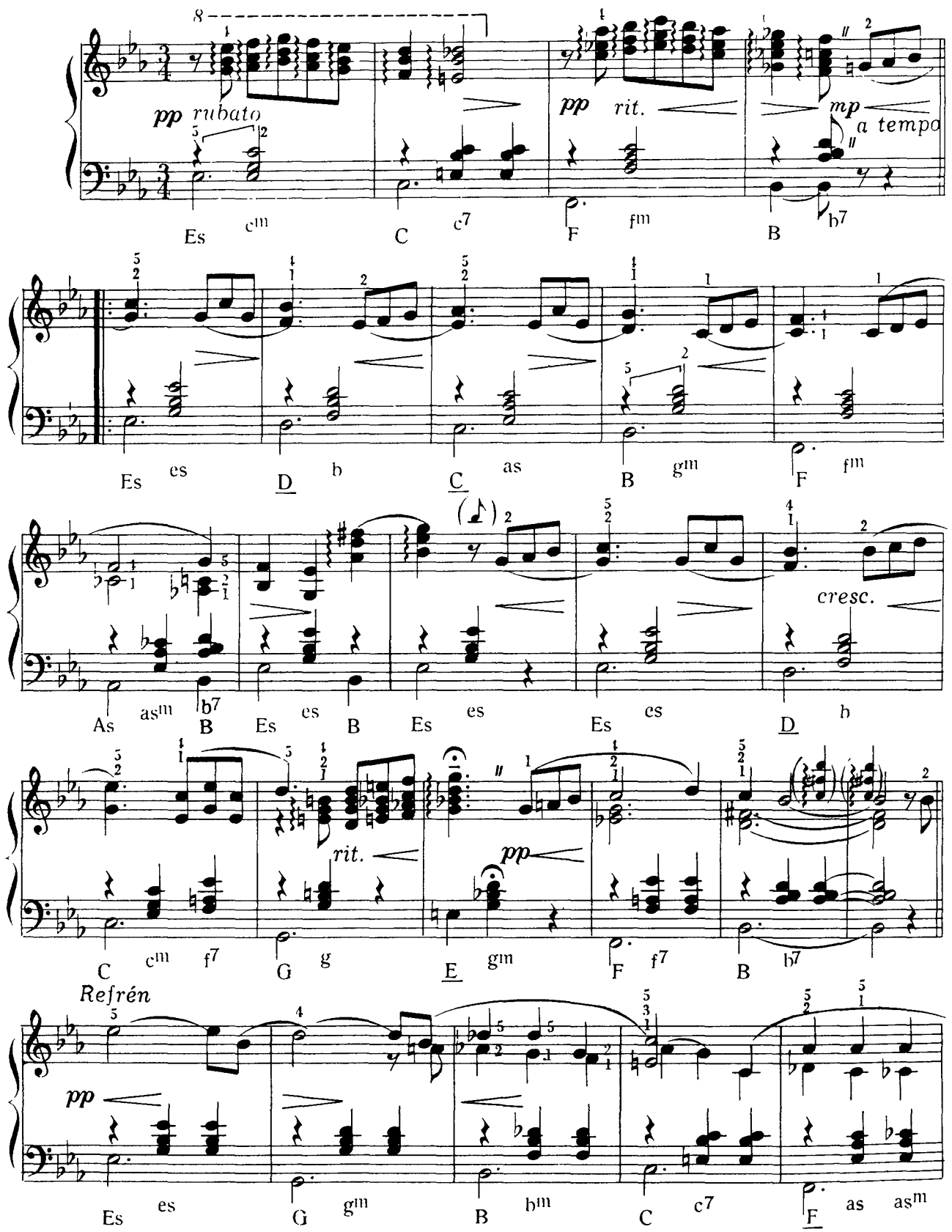
TOUJOURS L'AMOUR!

a „Bál a Savoyban" c operettből
Harmath Imre

aus der Operette „Ball im Savoy"
Alfred Grünwald und Beda

ÁBRAHÁM Pál

Lassan



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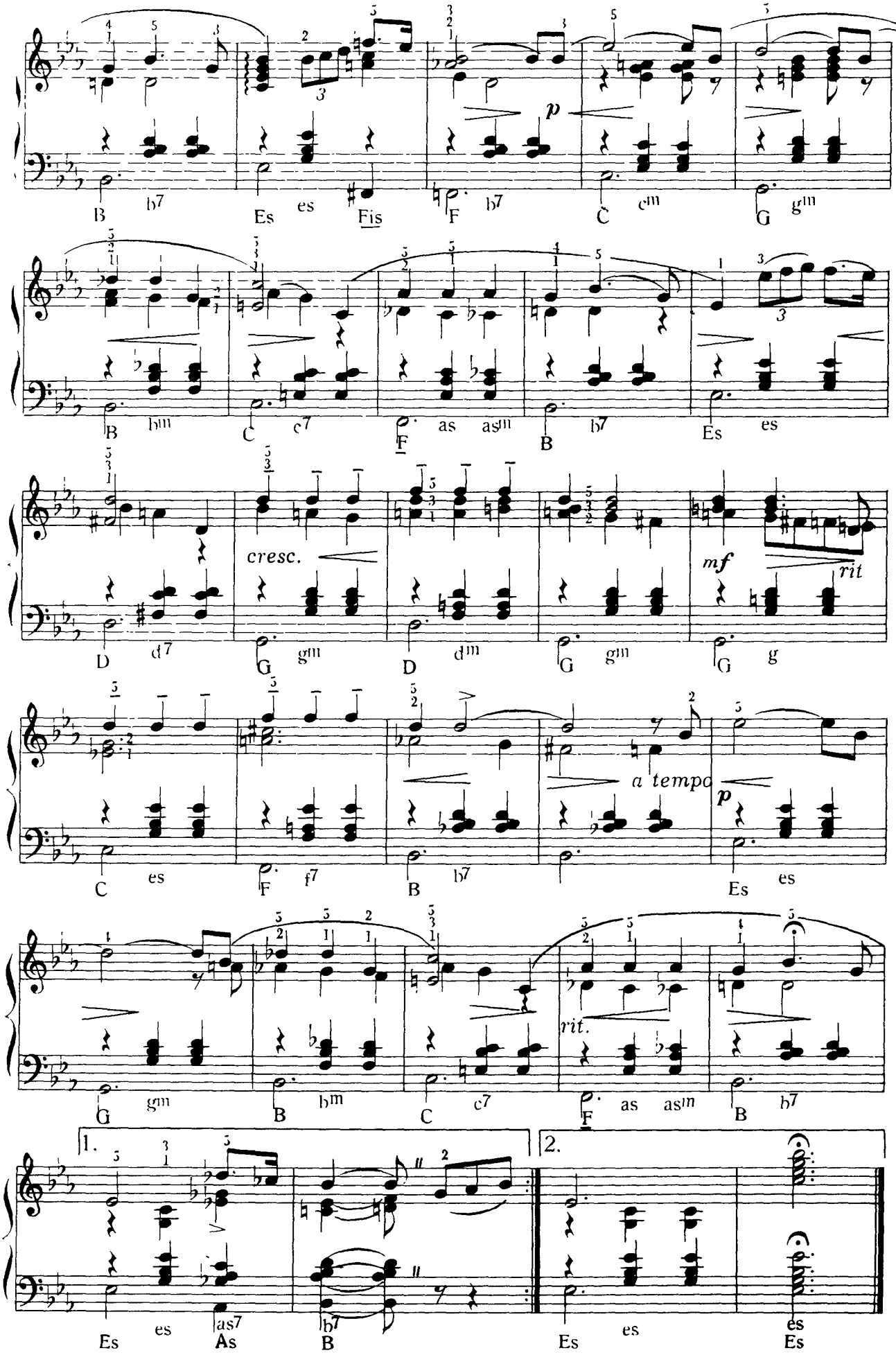
A Zeneműkiadó Vallalat kiadasa, Budapest 1962


p
cresc.
mf
rit
a tempo
p
rit.
1.
2.

ÉDES MAMÁM

a „Viktória" c operettből

Harmath Imre

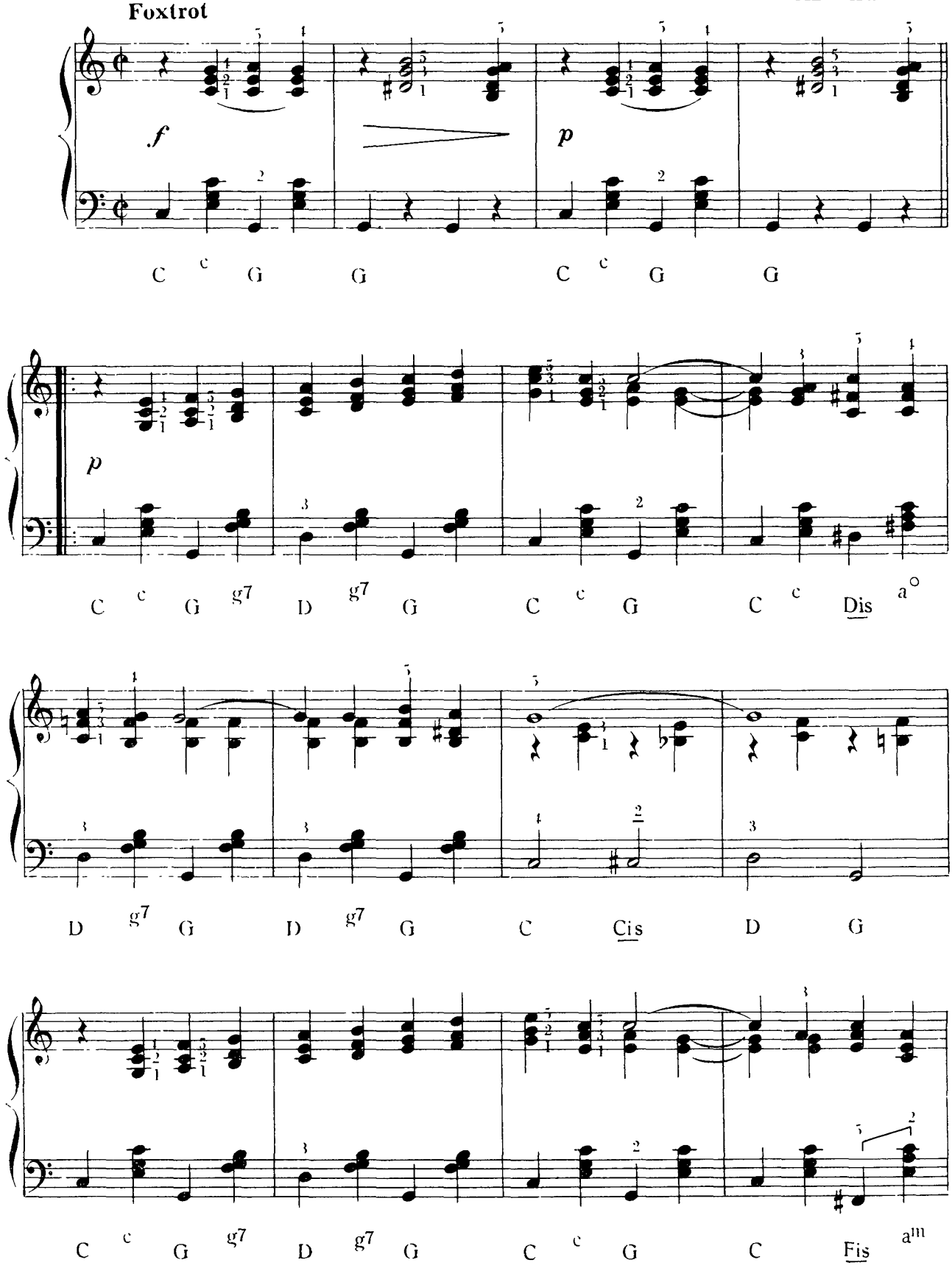
MEINE MUTTER WAR AUS YOKOHAMA

aus der Operette „Viktoria und ihr Husar"

Alfred Grunwald und Beda

ÁBRAHÁM Pál

Foxtrot



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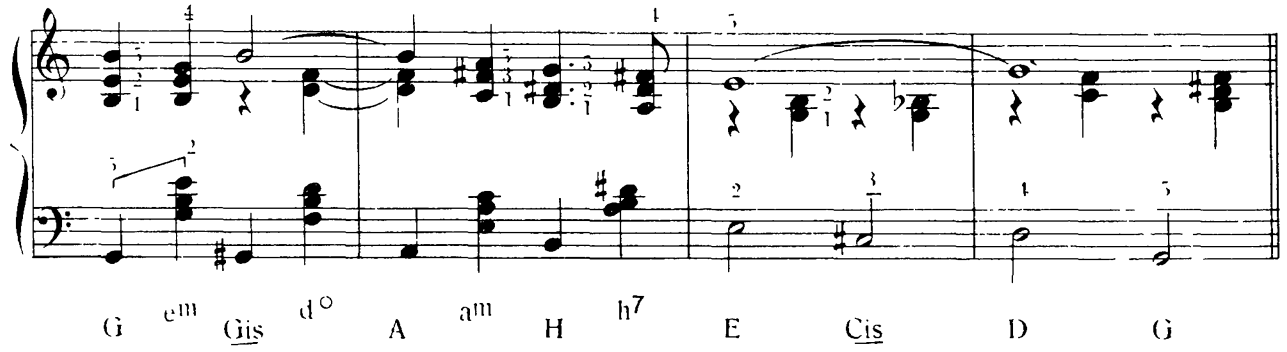
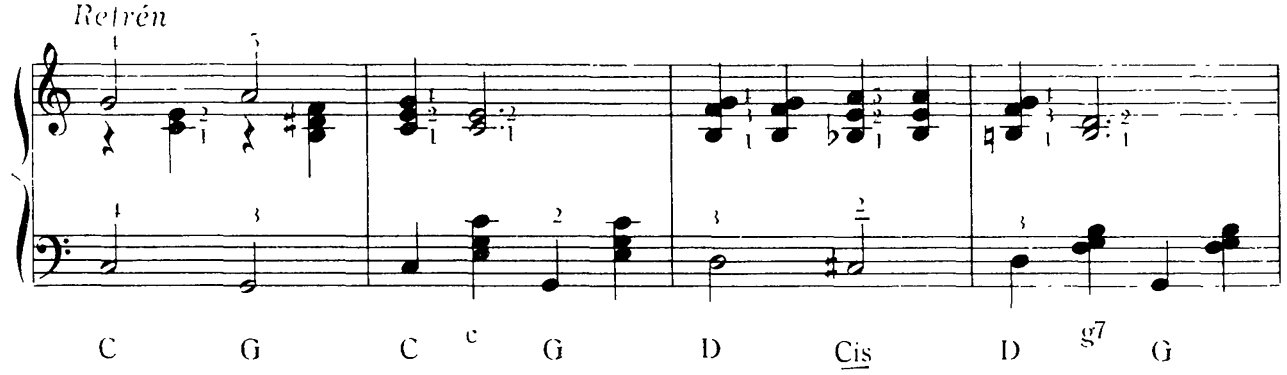
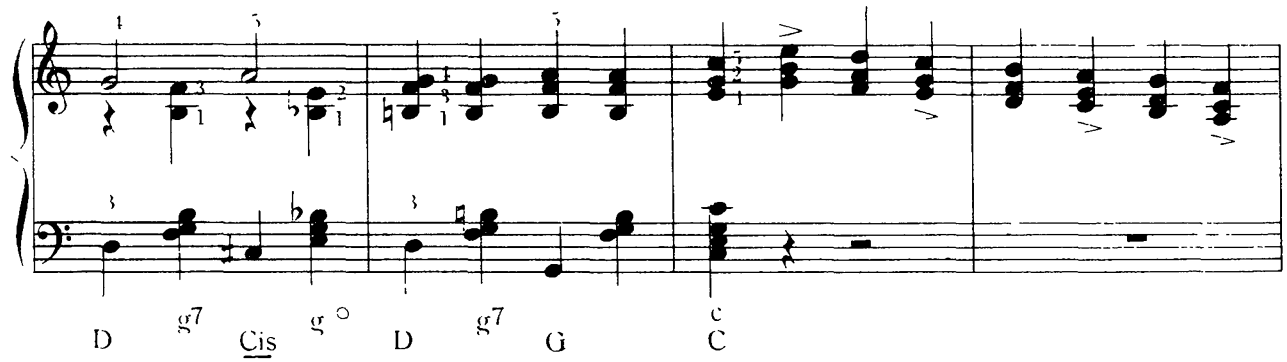
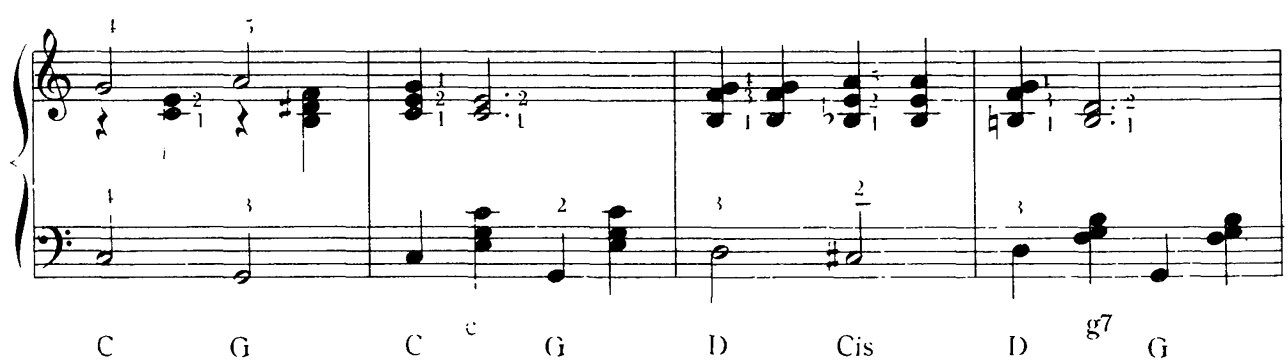

G em Gis d° A am H h7 E Cis D G

Refrén


C G C c G D Cis D g7 G


D g7 Cis g° D g7 G c C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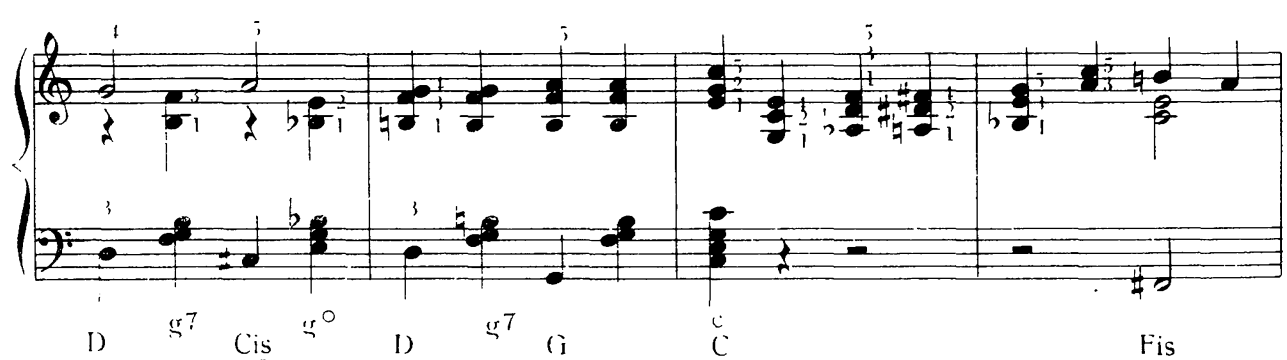
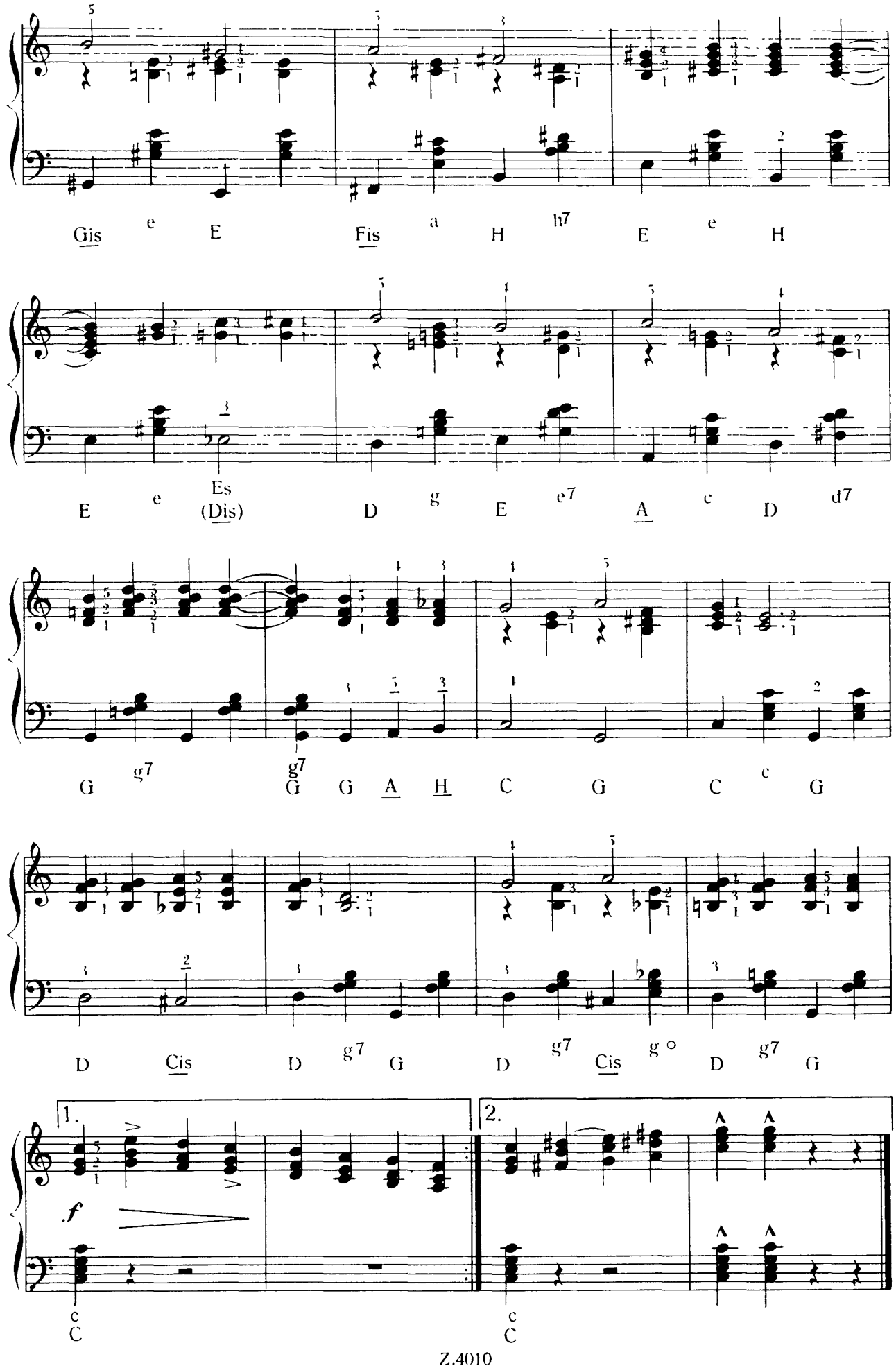

D g7 Cis g° D g7 G c C Fis


Gis e E Fis a H h7 E e H
E e Es (Dis) D g E e7 A c D d7
G g7 G g7 G A H C G C c G
D Cis D g7 G D g7 Cis g ° D g7 G
1.
2.
f
c C
c C

NEM TÖRTÉNT SEMMI

a „Viktória" c operettből

Harmath Imre

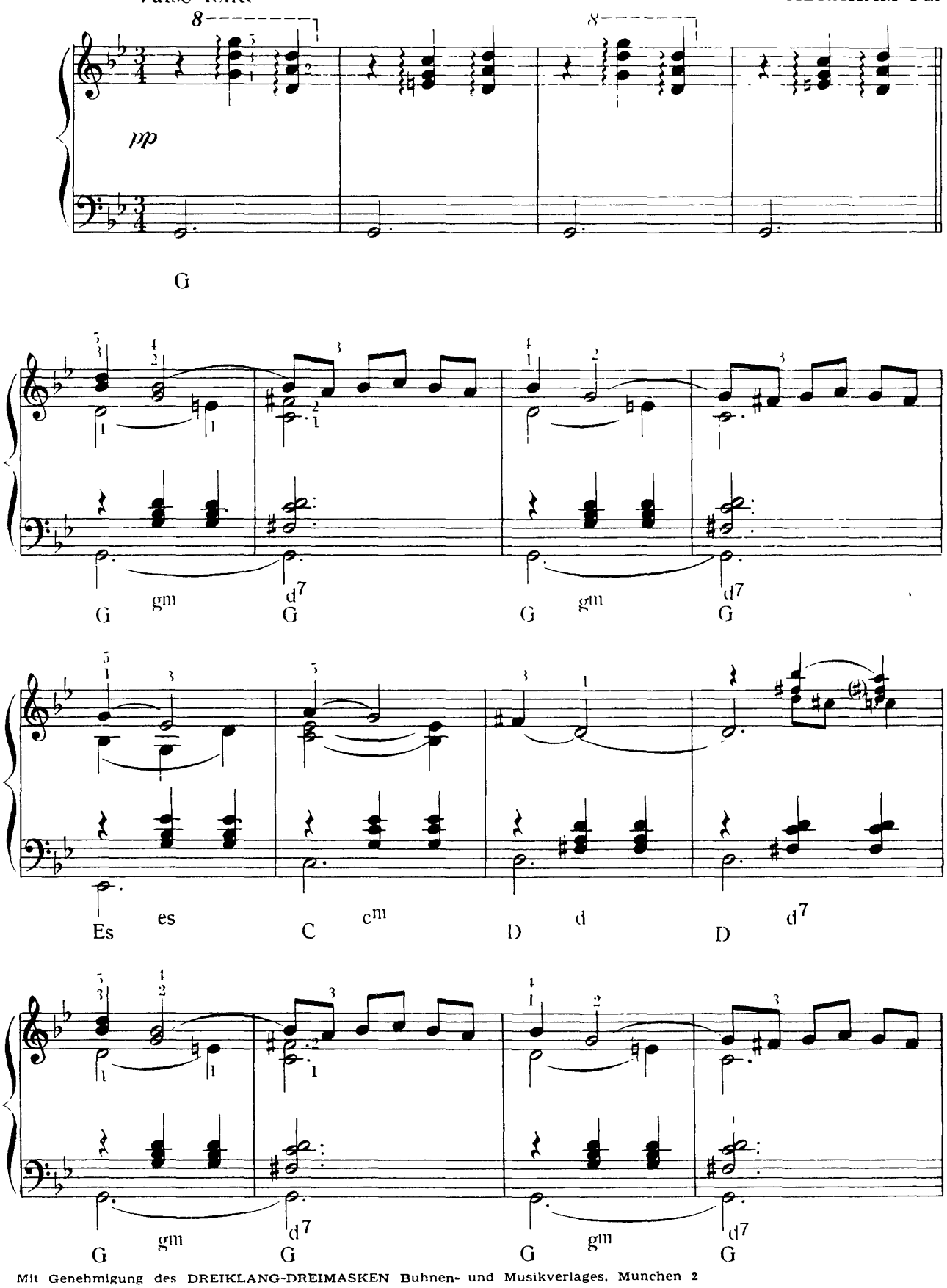
GOOD NIGHT!

aus der Operette „Viktoria und ihr Husar"

Alfred Grunwald und Beda

Valse lente

ÁBRAHÁM Pál



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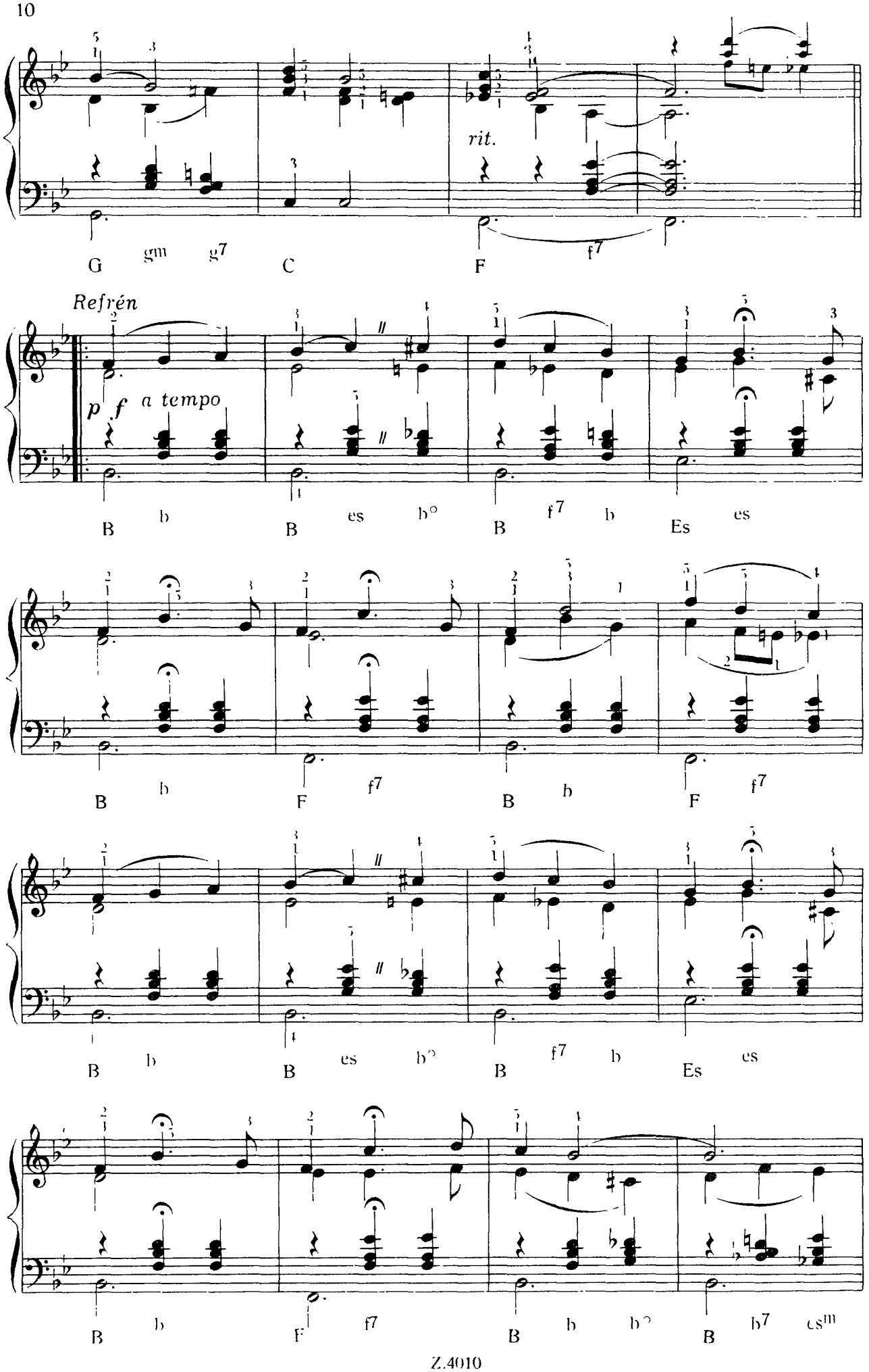
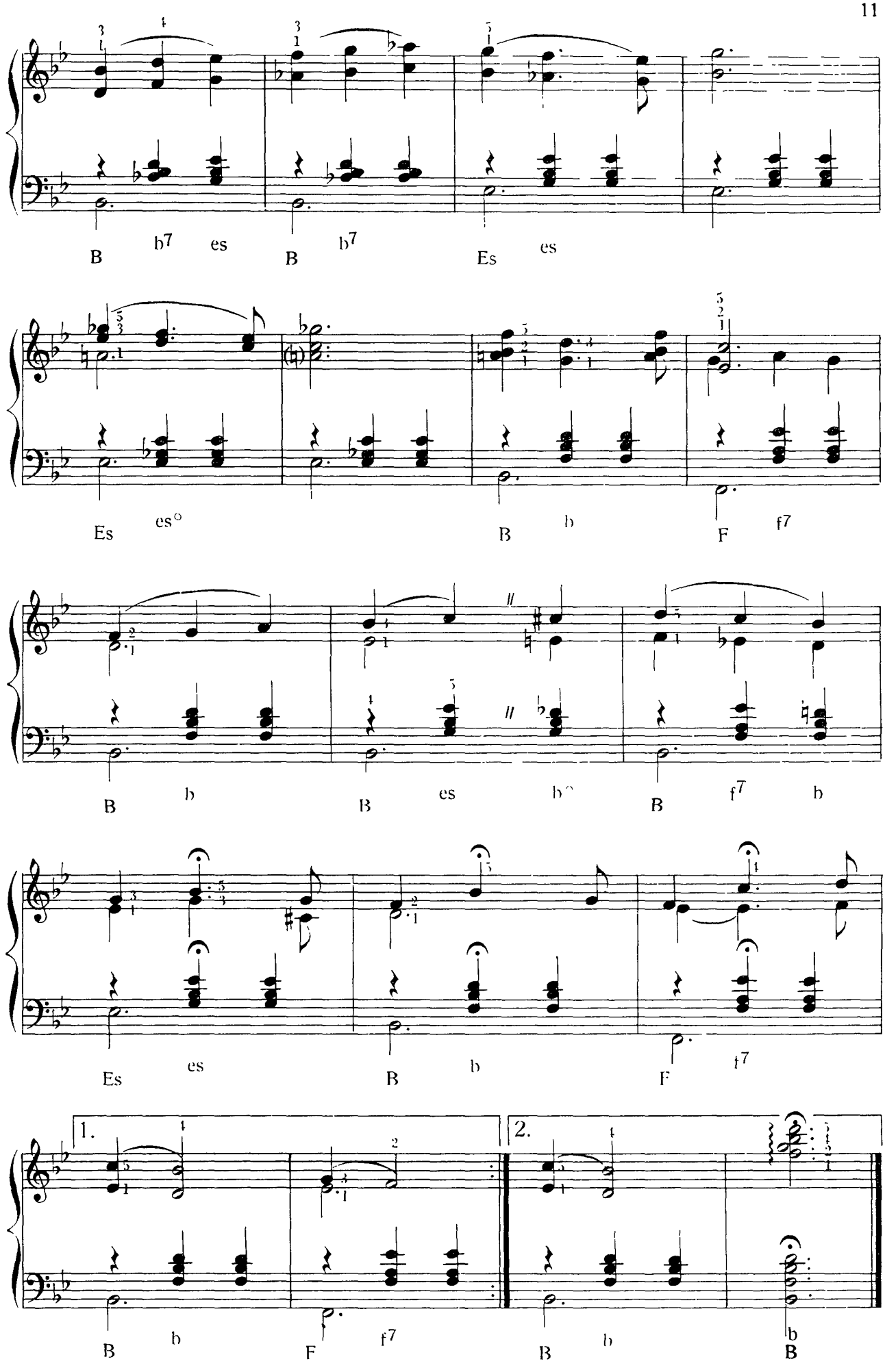

rit.
G gm g7 C F f7
Refrén
p f a tempo
B b B es b° B f7 b Es es
B b F f7 B b F f7
B b B es b° B f7 b Es es
B b F f7 B b b° B b7 es°


B b7 es B b7 Es es
Es es° B b F f7
B b B es b B f7 b
Es es B b F f7
1. 2.
B b F f7 B b b B

MAUZI

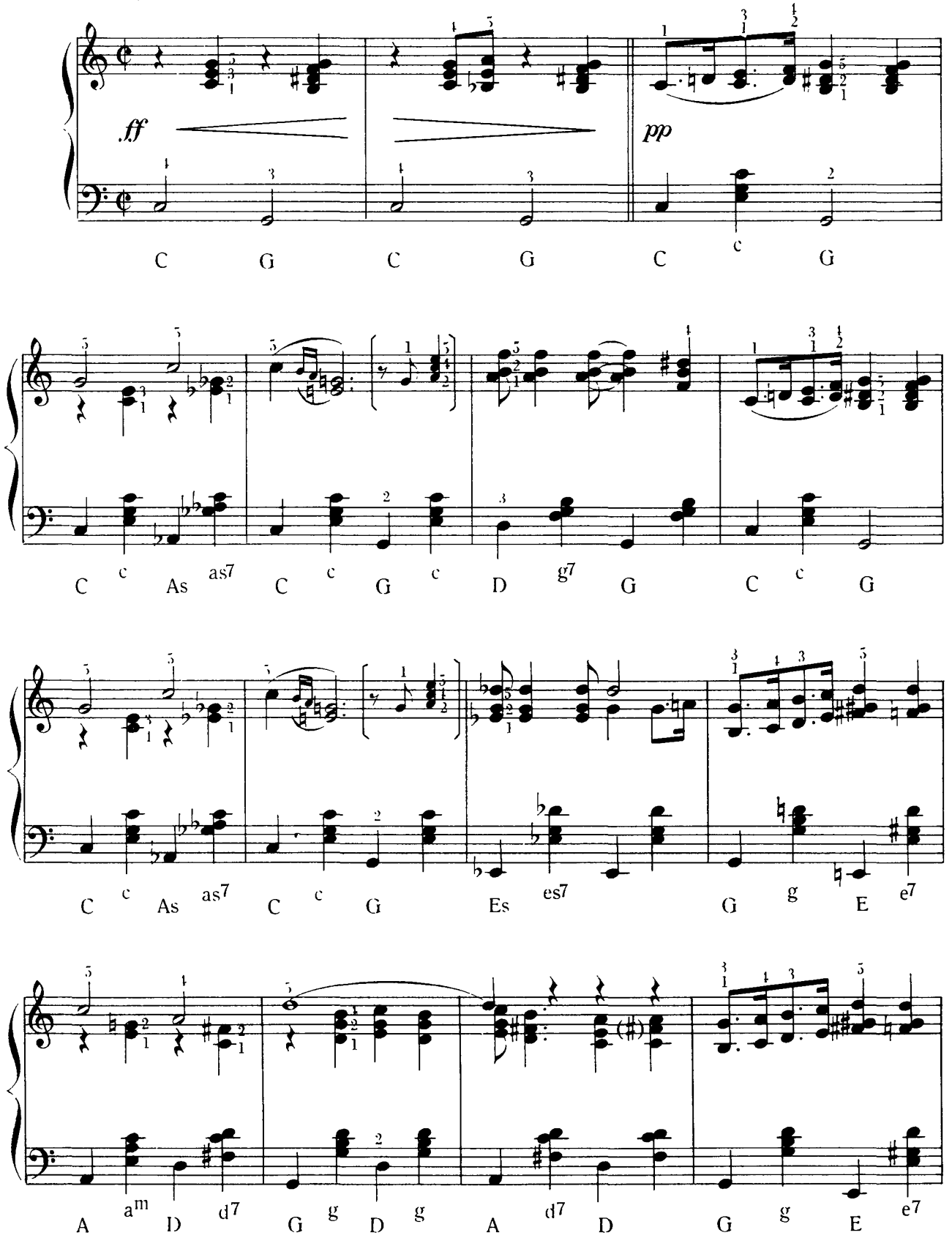
a „Viktória" c operettből
Harmath Imre

MAUSI

aus der Operette „Viktoria und ihr Husar"
Alfred Grunwald und Beda

Slowfox

ÁBRAHÁM Pál



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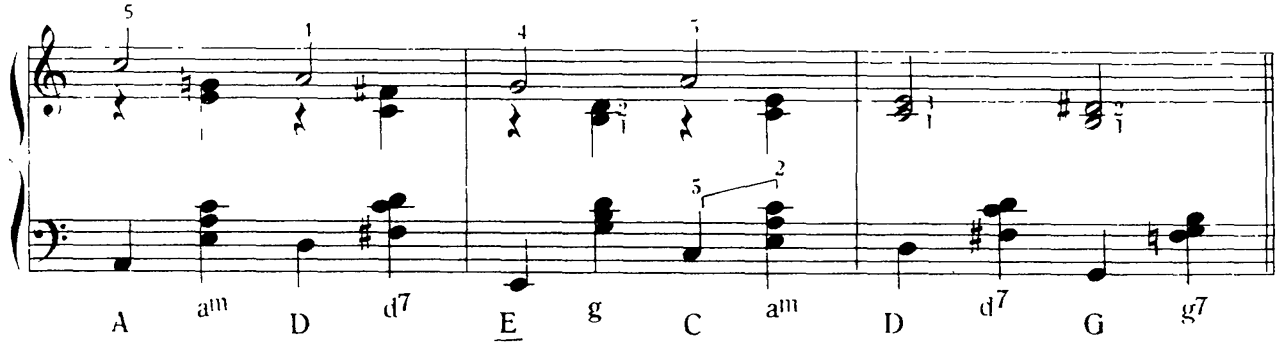
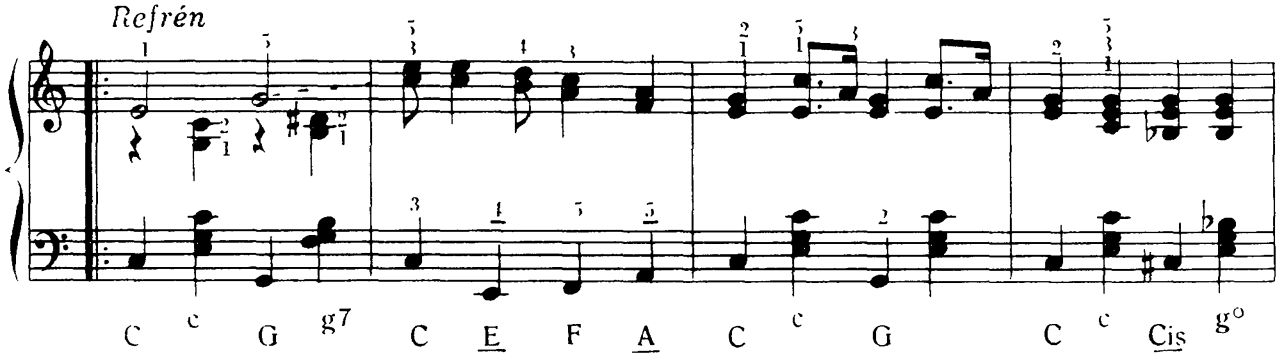

A am D d7 E g C am D d7 G g7

Refrén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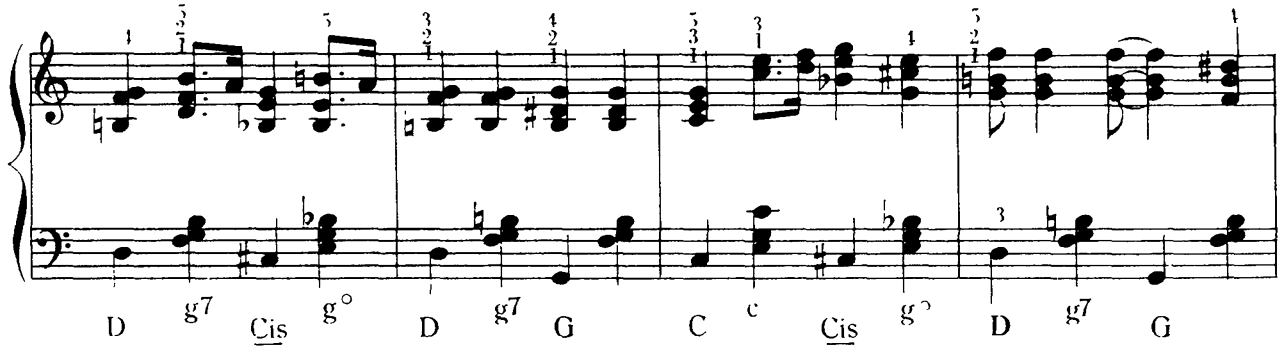
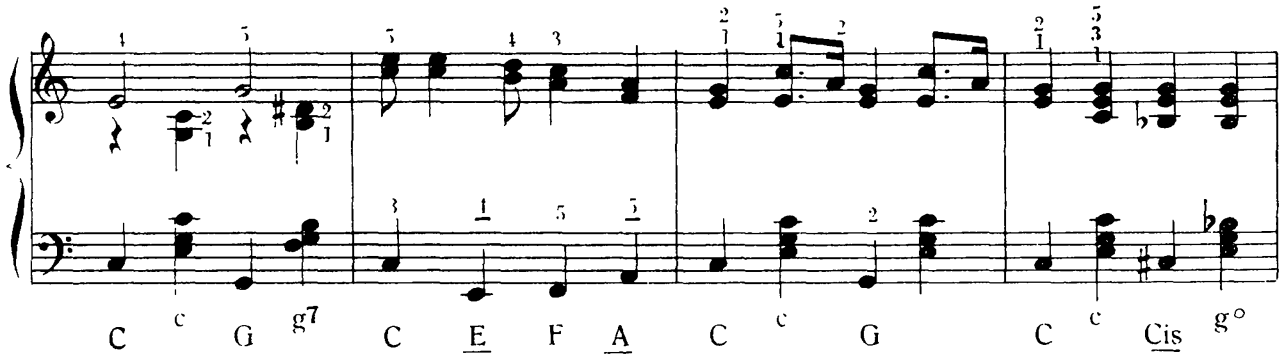

D g7 Cis g° D g7 G C c Cis g° D g7 G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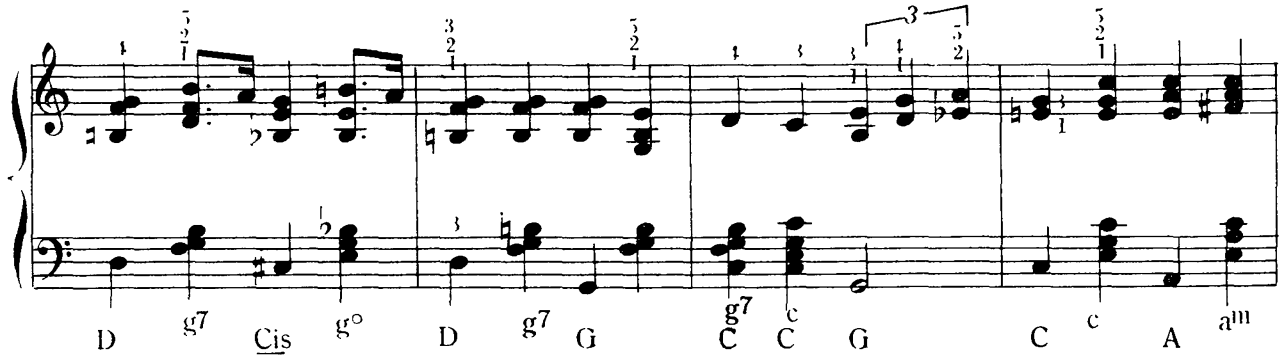
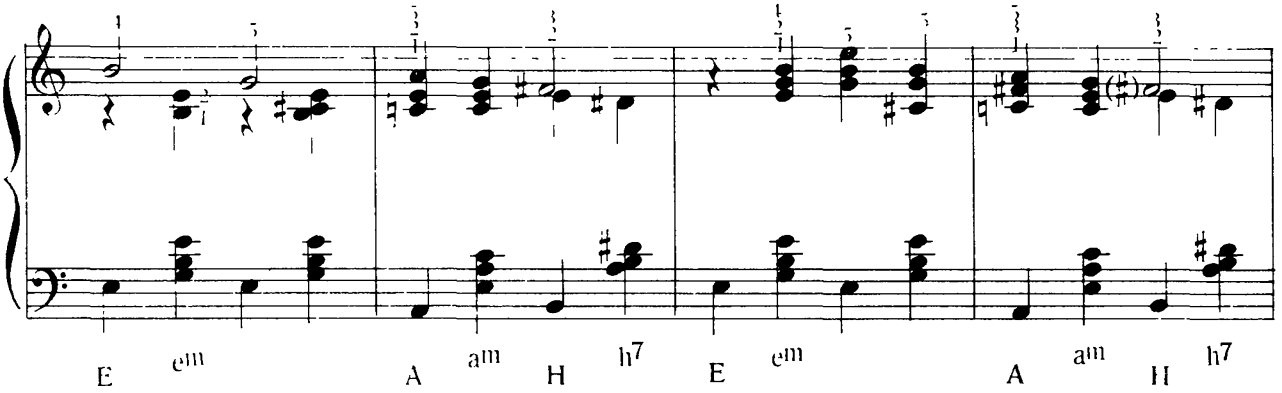
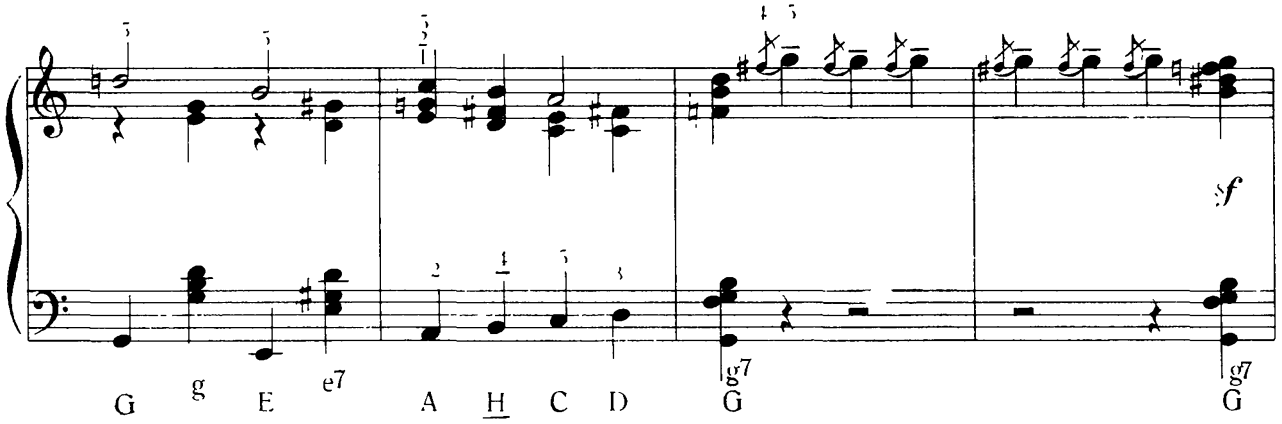
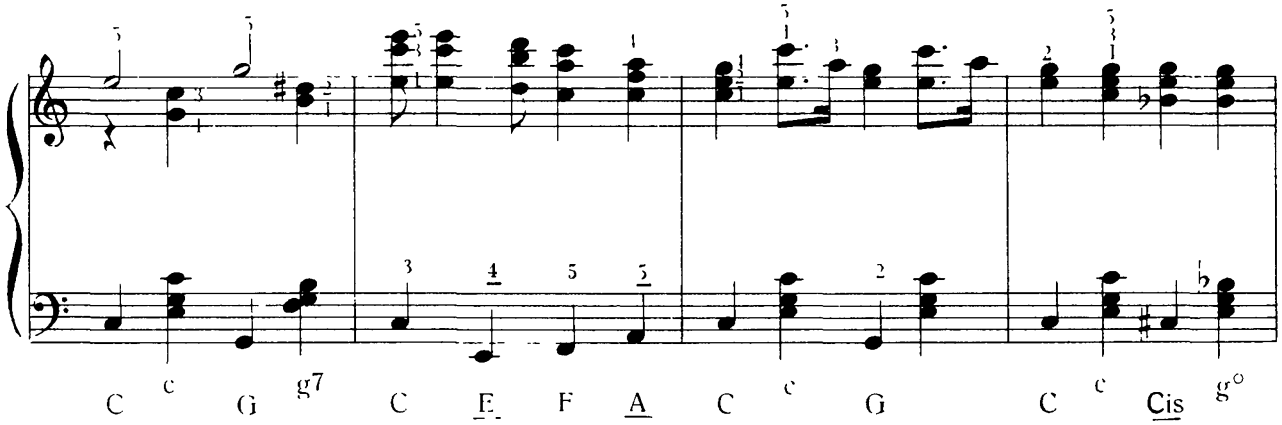
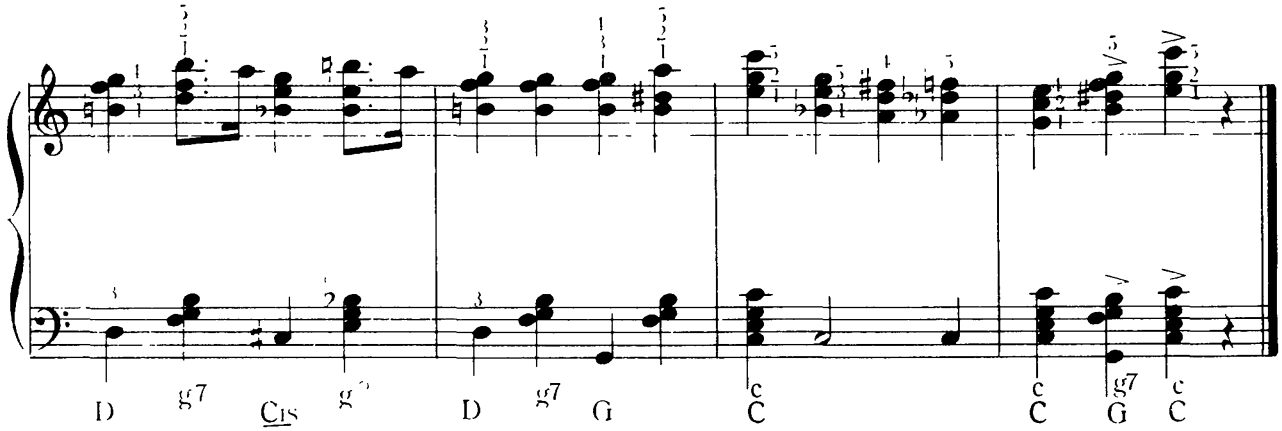

D g7 Cis g° D g7 G g7 C C G C c A am


E em A am H h7 E em A am H h7


sf
G g E e7 A H C D G g7 G g7


C c G g7 C E F A C c G C c Cis g°


D g7 Cis g° D g7 G c C c C g7 G c

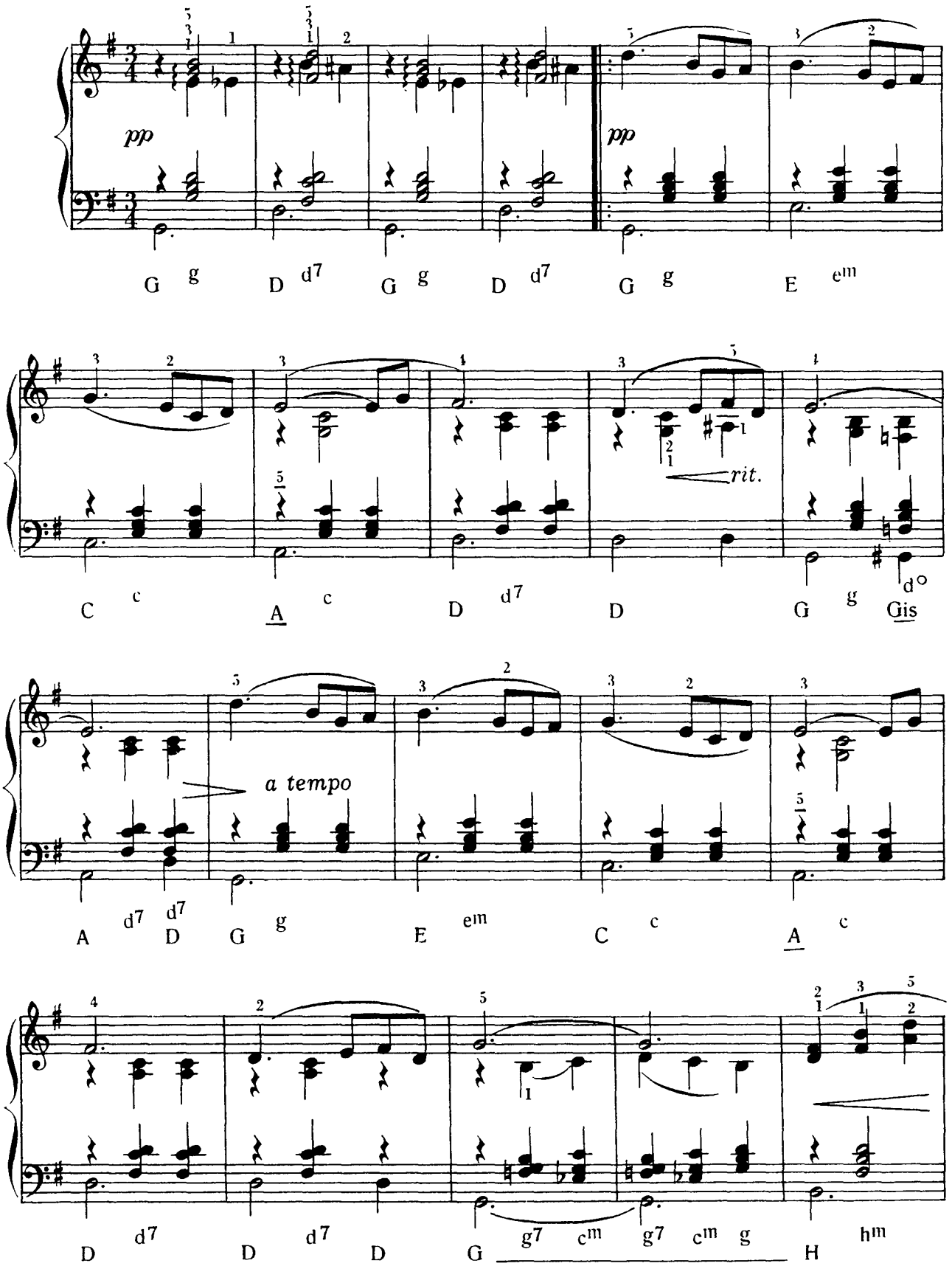
PARDON MADAME!

a „Viktória" c. operettből
Harmath Imre

aus der Operette „Viktoria und ihr Husar"
Alfred Grunwald und Beda

Tempo di Valse

ÁBRAHÁM Pál



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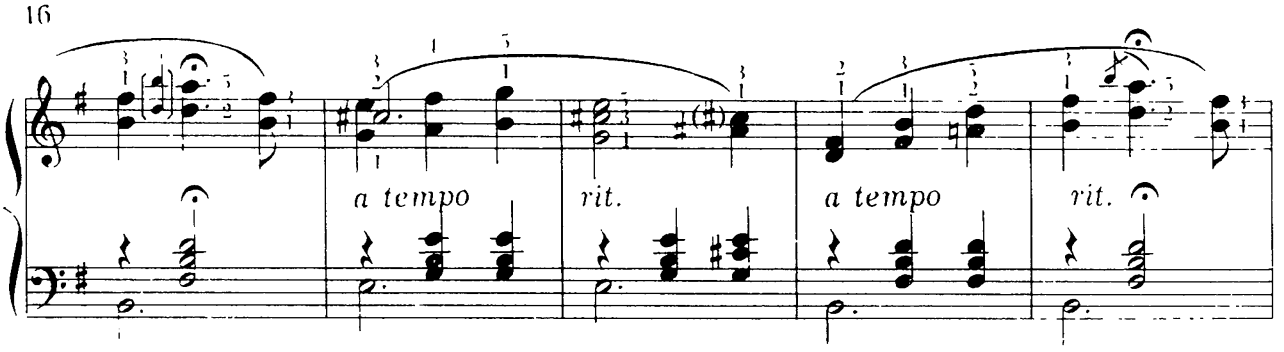
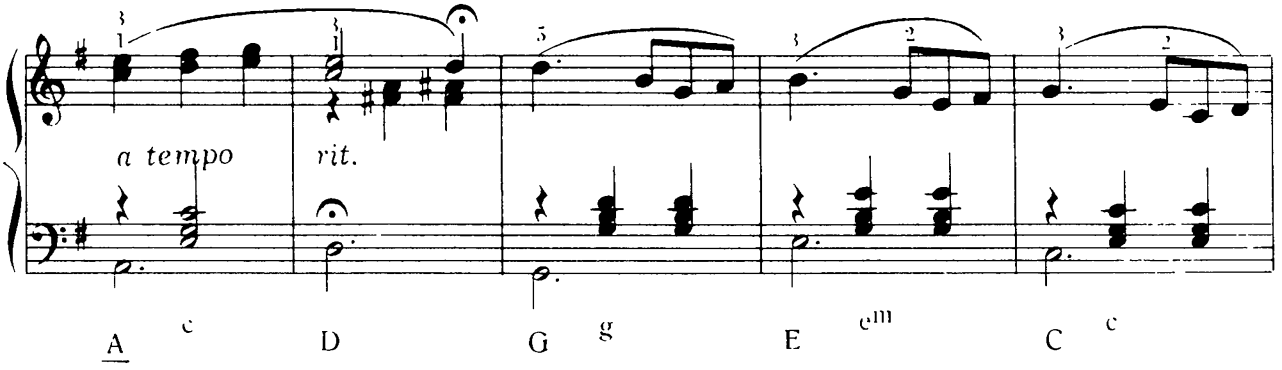

a tempo
rit.
a tempo
rit.
H hm E em E em e° H hm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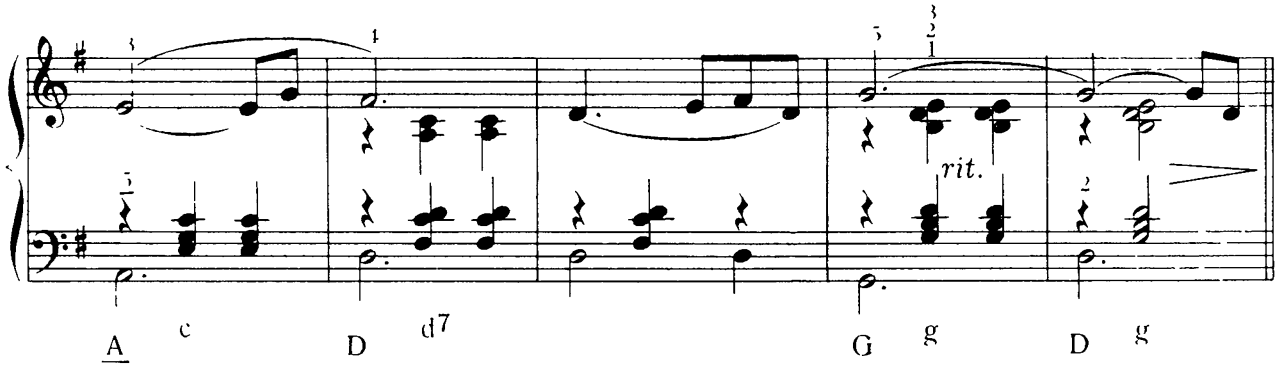
A c D G g E em C c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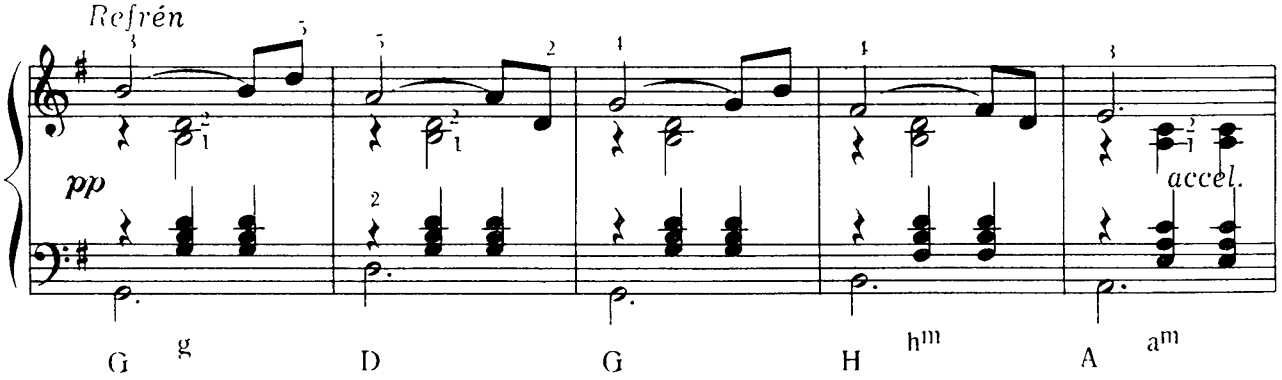
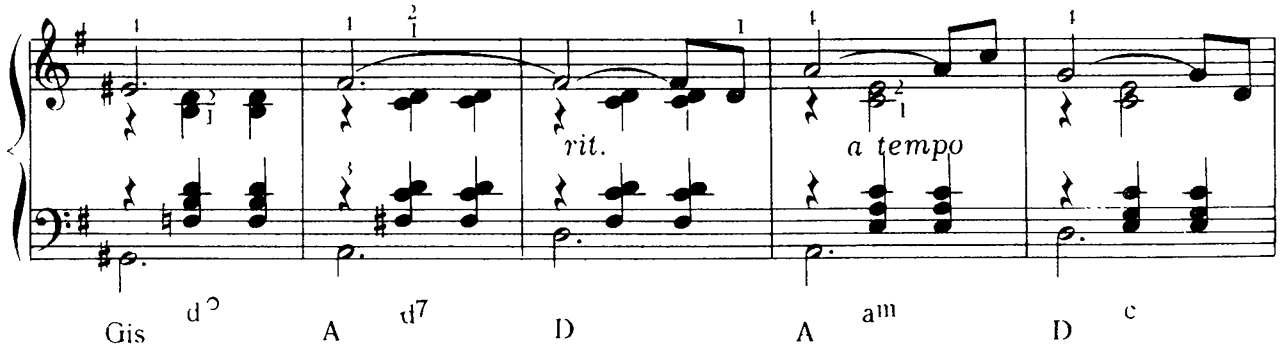
A c D d7 G g D g


Refrén
pp
accel.
G g D G H hm A am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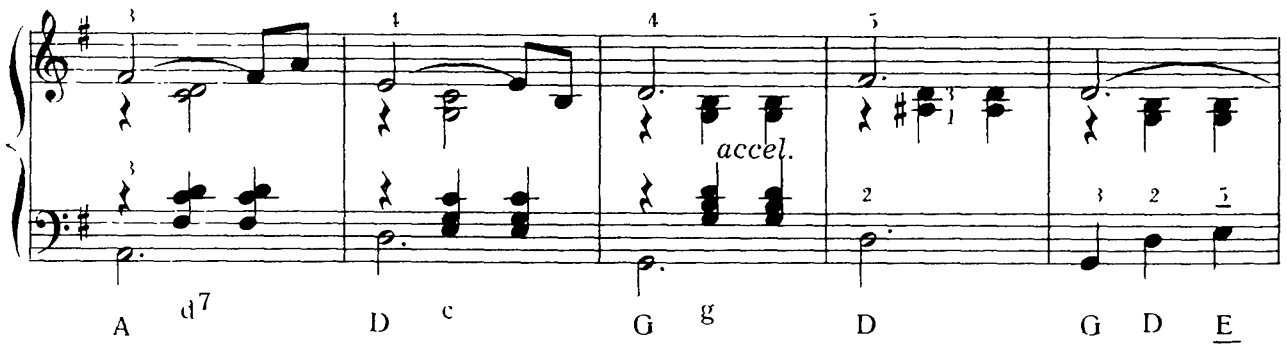
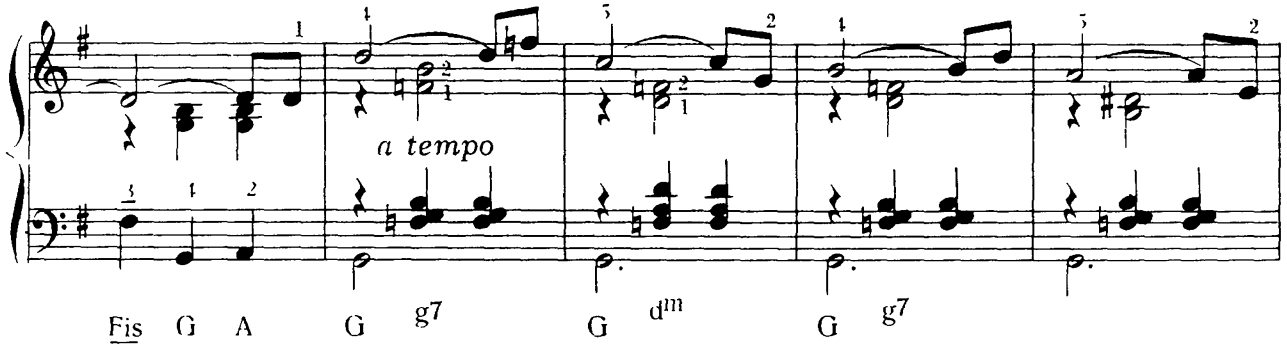
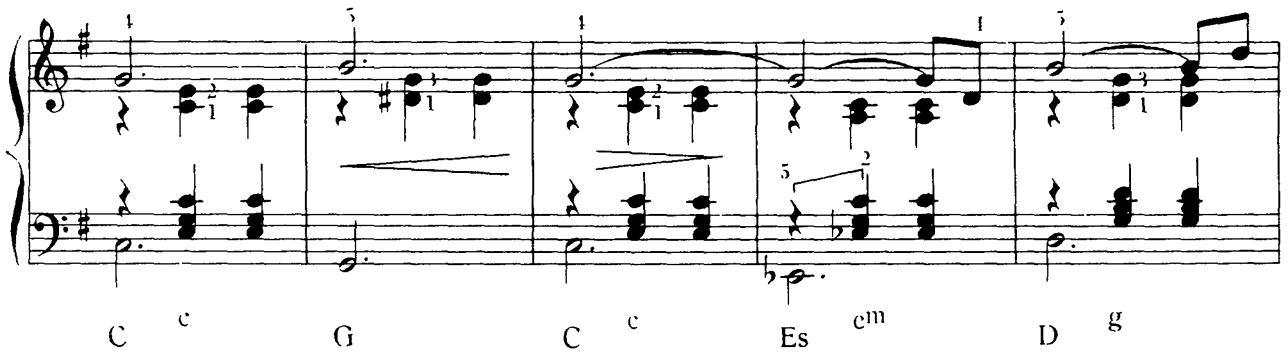
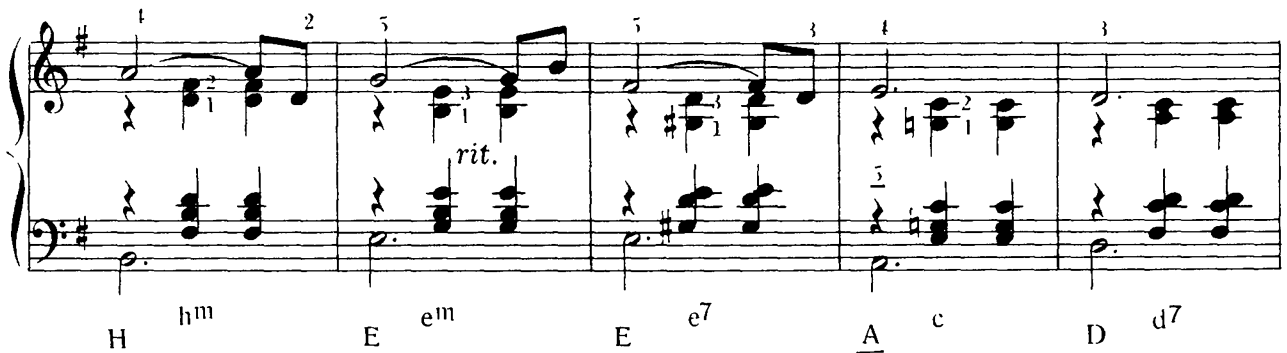
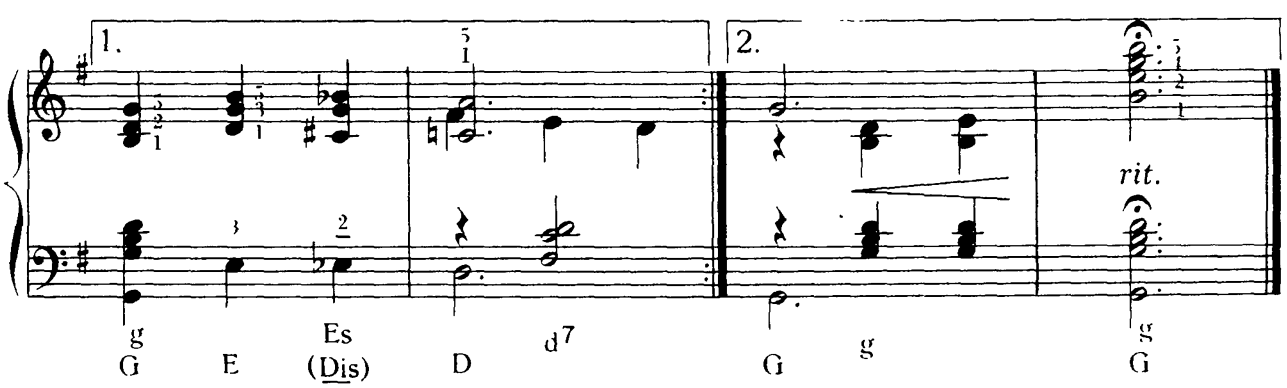
a tempo
Gis d° A d7 D A am D c


accel.
A d7 D c G g D G D E


a tempo
Fis G A G g7 G dm G g7


C c G C c Es em D g


rit.
H hm E em E e7 A c D d7

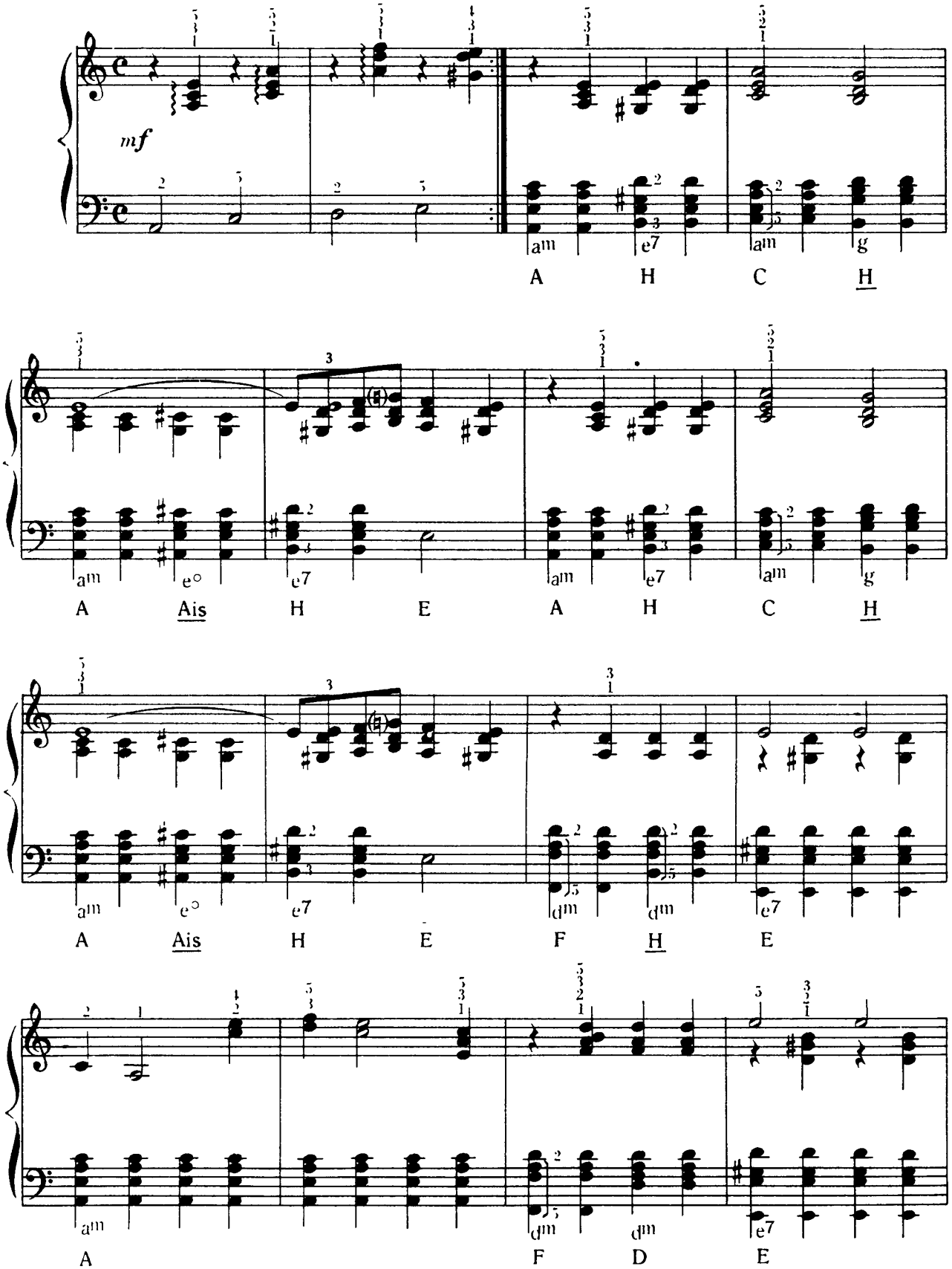

1.
2.
rit.
G g Es D d7 G g G
E (Dis)

IDE SIMULJ RÓZSÁM

a „Zenebona" c zenés vígjátékból — aus dem musikalischen Lustspiel „Zenebona"

Harmath Imre

Slowfox — ÁBRAHÁM Pál



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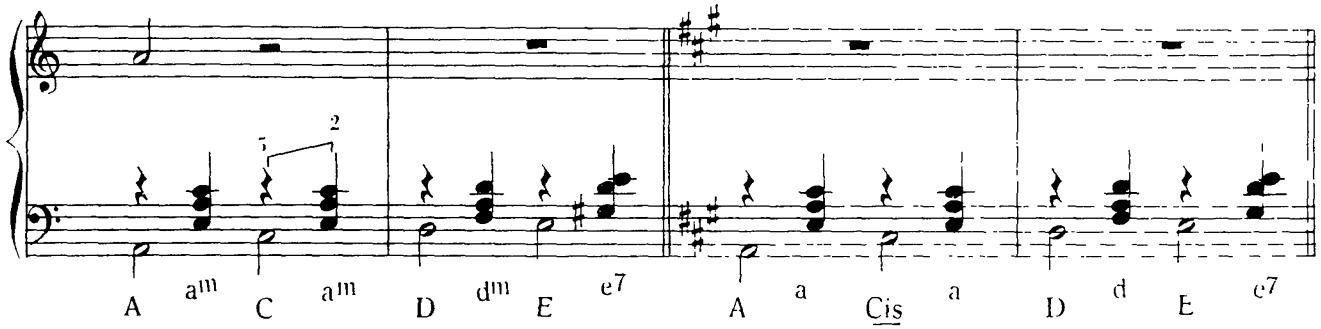
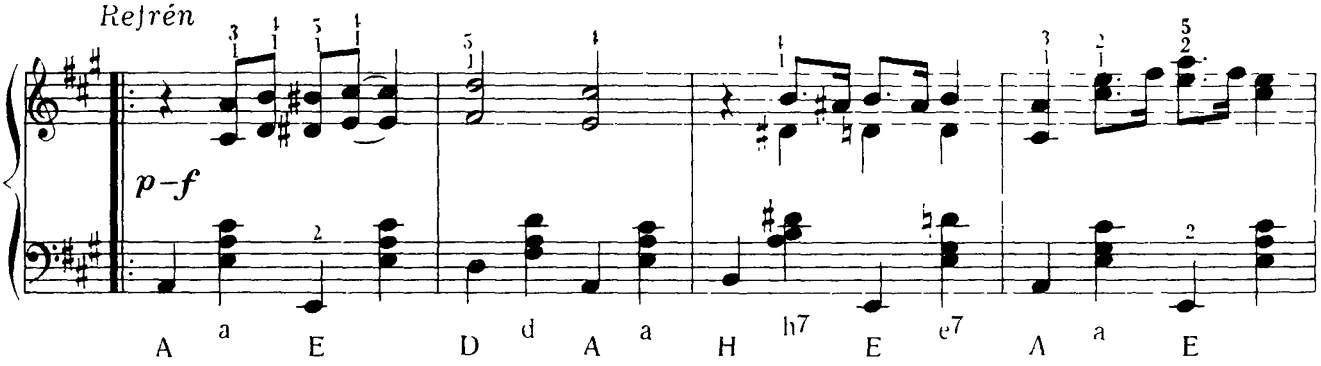
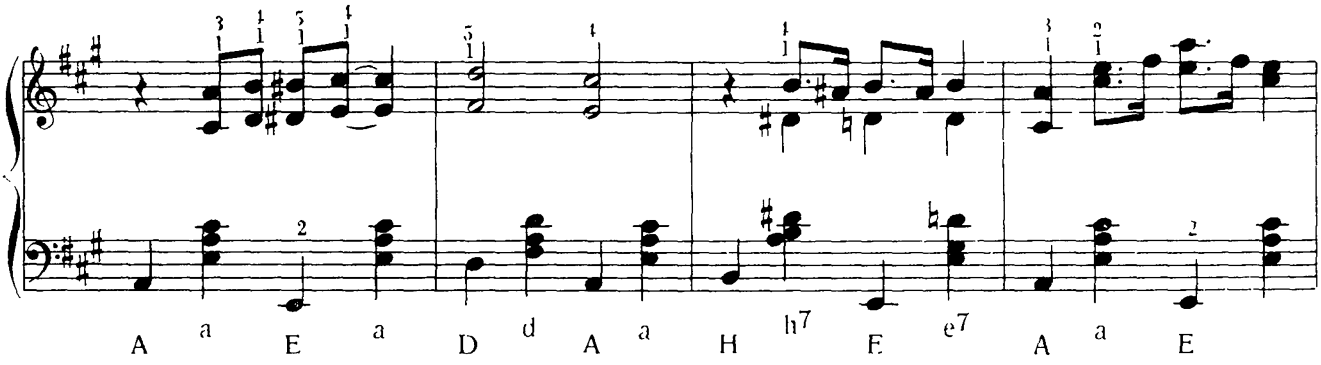
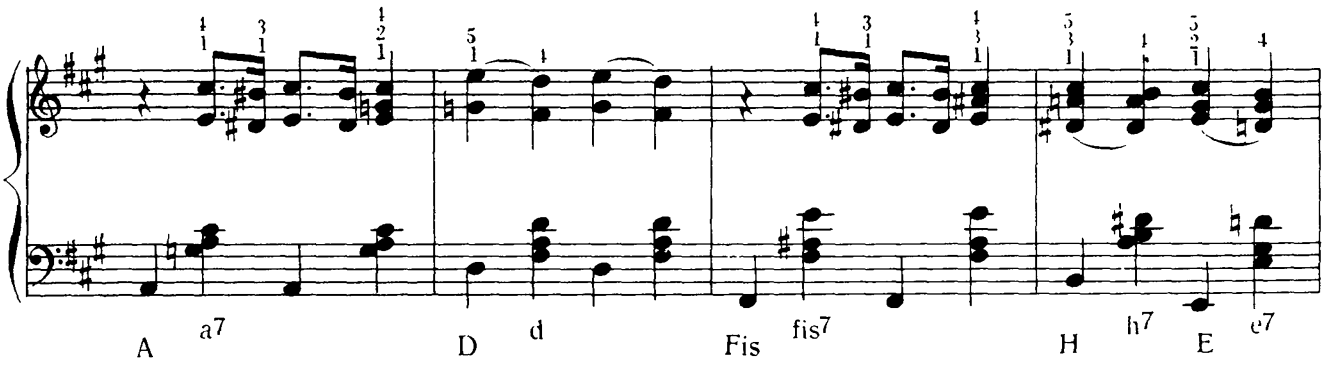
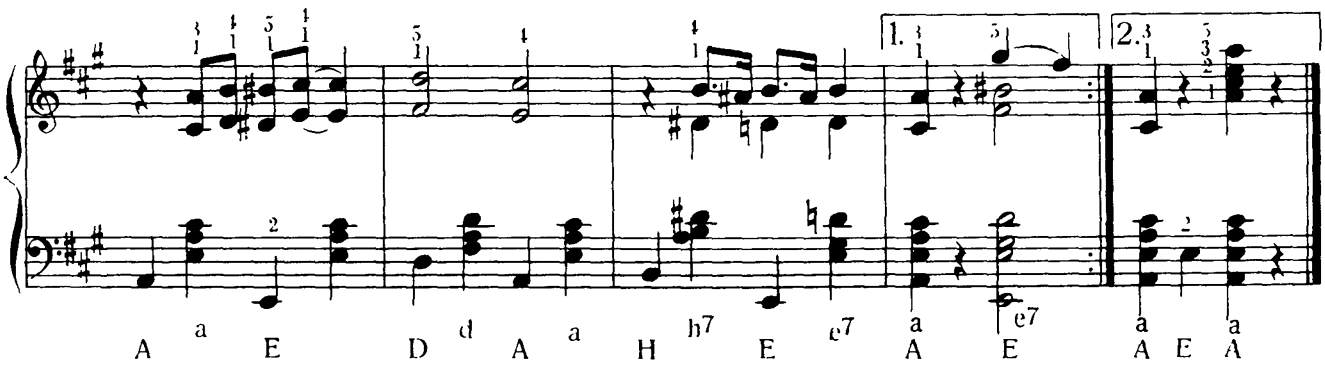

A am C am D dm E e7 A a Cis a D d E e7


Refrén
p–f
A a E D d A a H h7 E e7 A a E


A a E a D d A a H h7 E e7 A a E


A a7 D d Fis fis7 H h7 E e7


1.
2.
A a E D d A a H h7 E e7 A a E A a E A

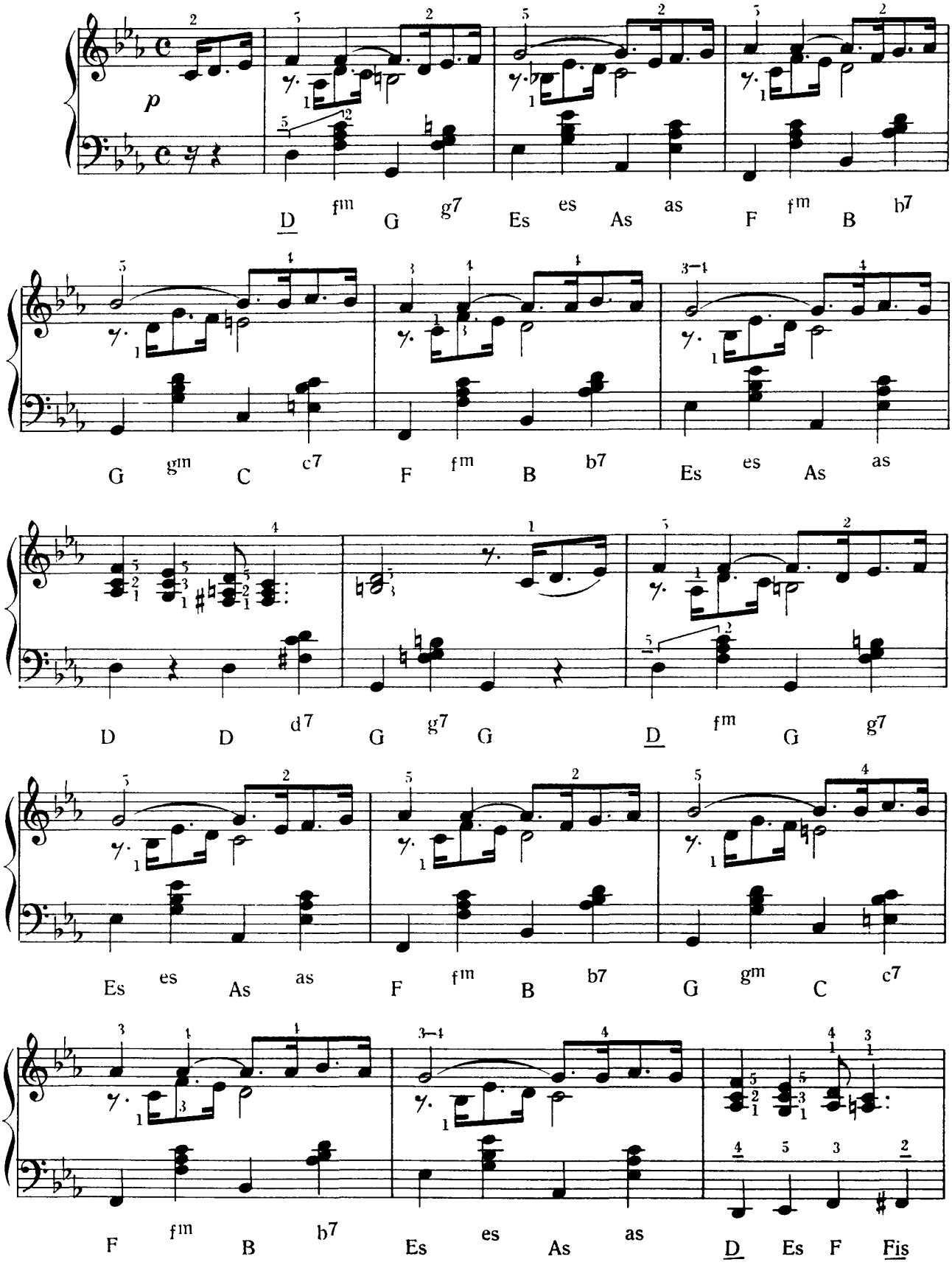
BELESZERETTEM MAGÁBA

a „3 . 1 a szerelem javára" c. operettből aus der Operette „3 · 1 a szerelem javára"

Harmath Imre

Slowfox

ÁBRAHÁM Pal



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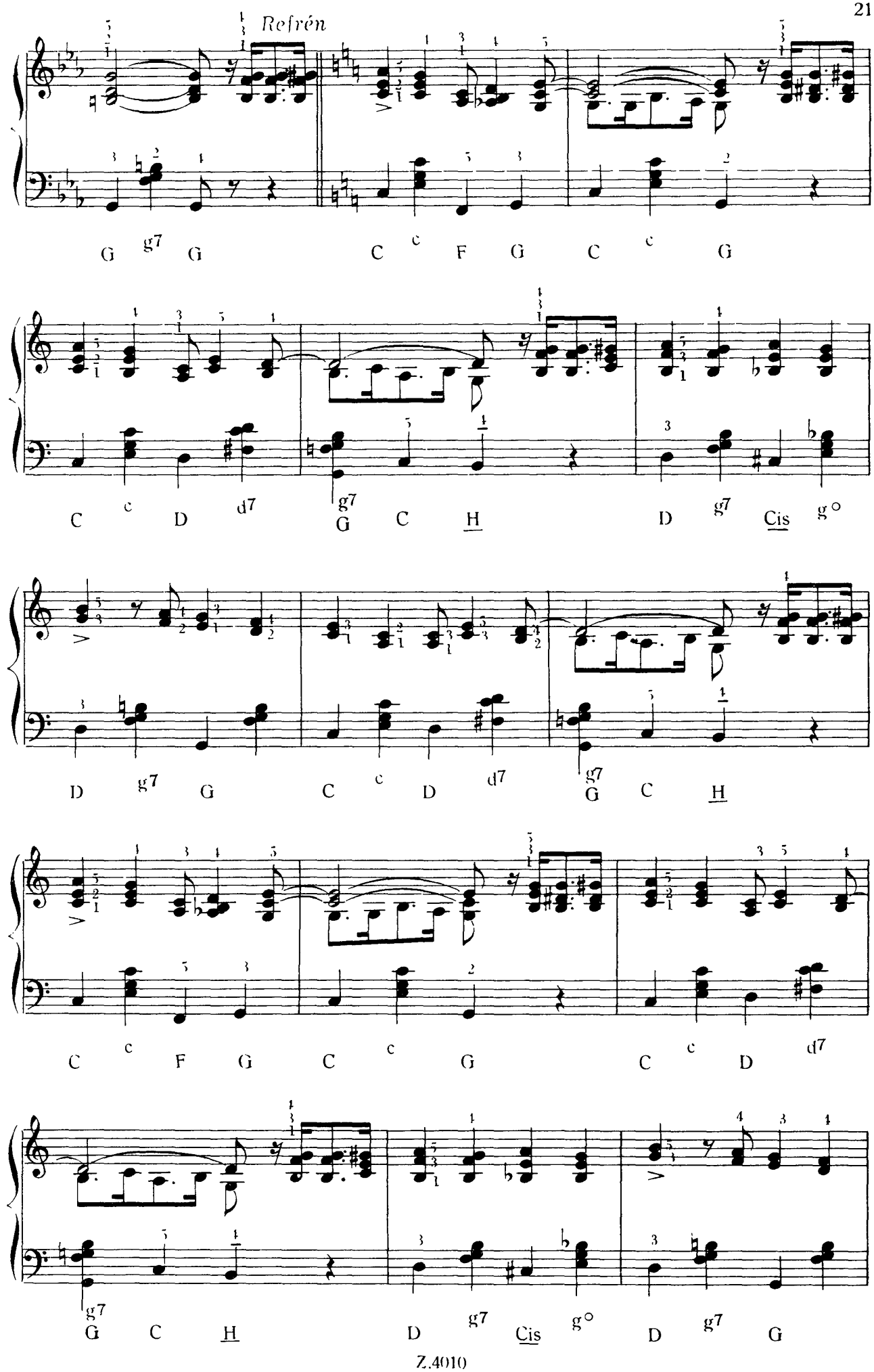
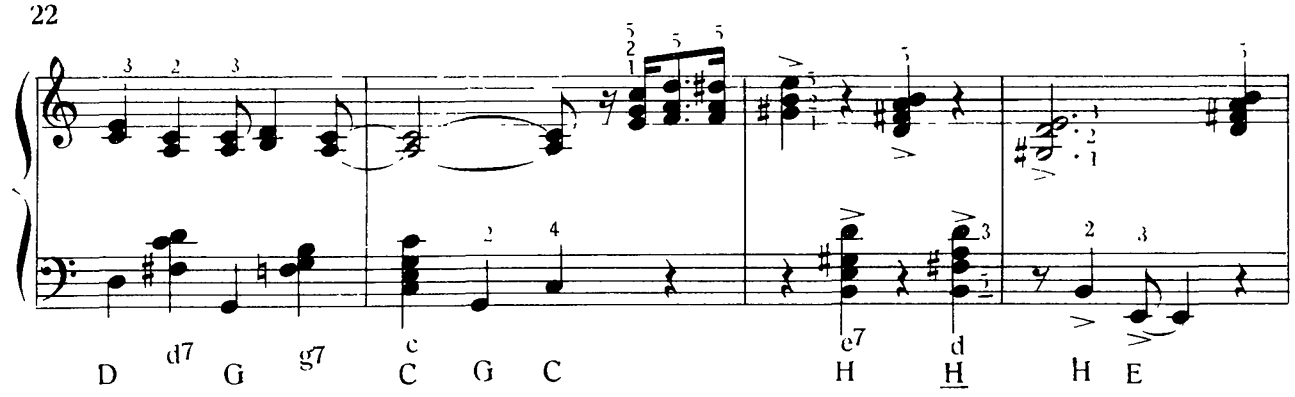
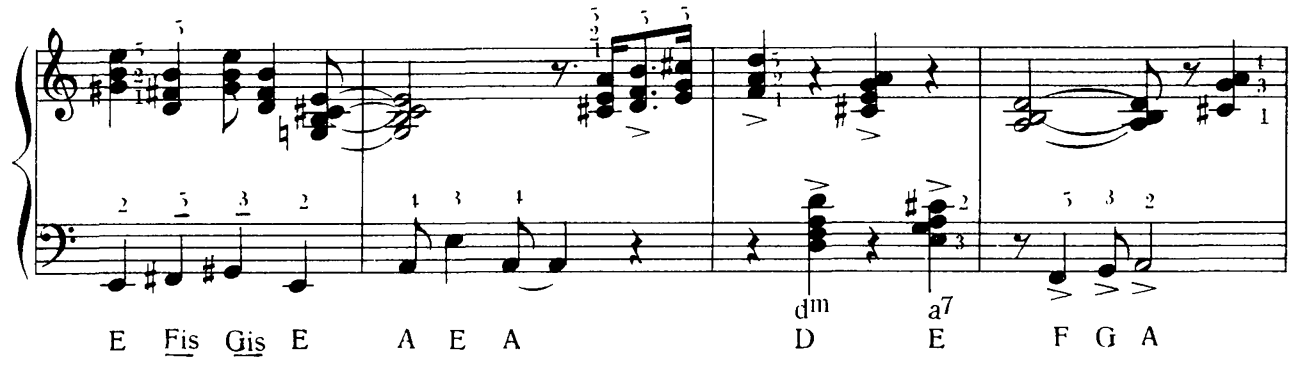
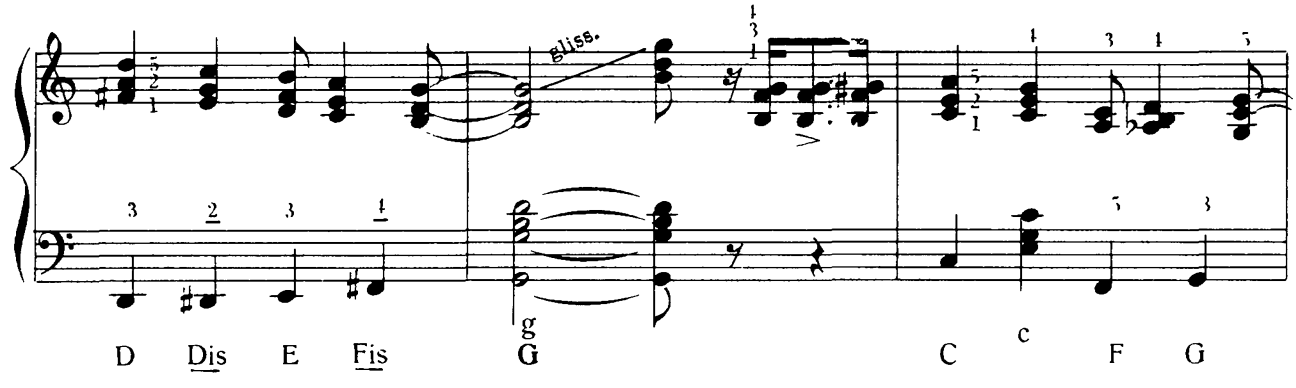
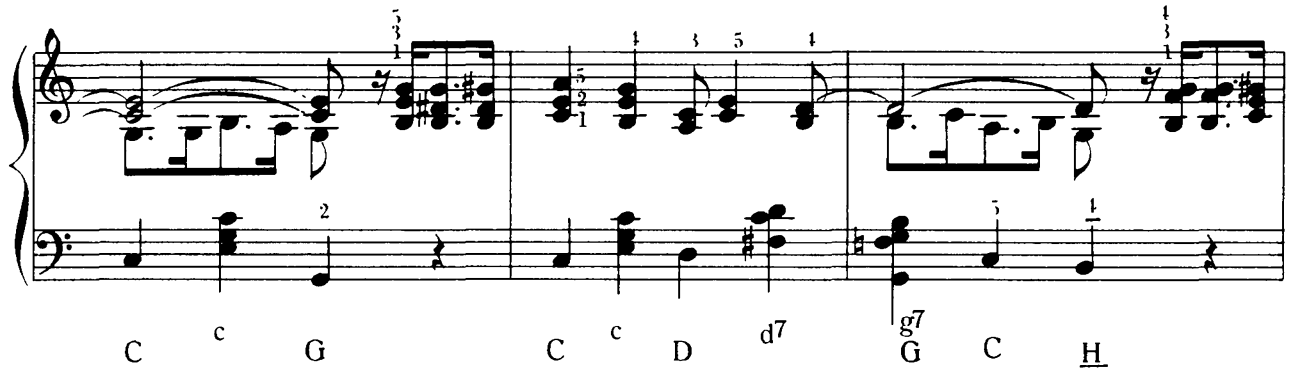
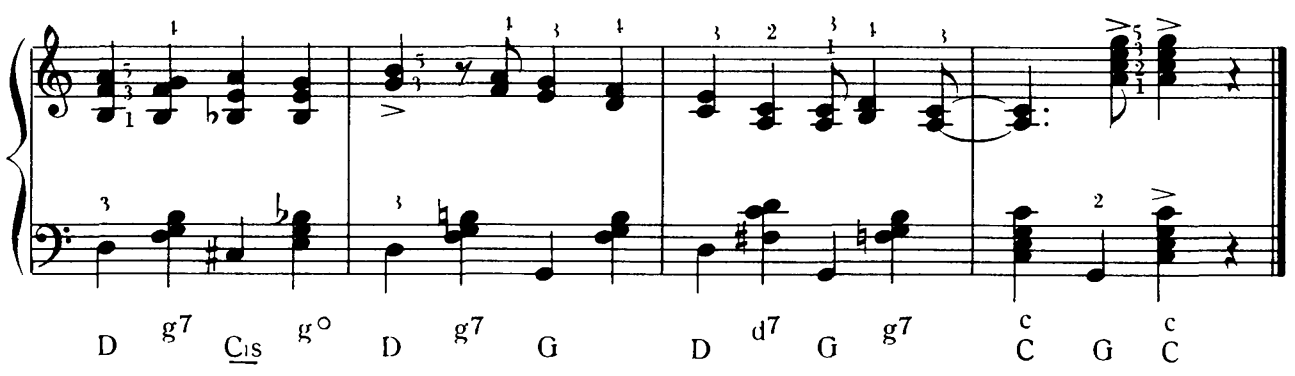

Refrén
G g7 G C c F G C c G
C c D d7 G g7 C H D g7 Cis g°
D g7 G C c D d7 G g7 C H
C c F G C c G C c D d7
G g7 C H D g7 Cis g° D g7 G


D d7 G g7 c C G C e7 H d H H E


E Fis Gis E A E A dm D a7 E F G A


glise.
D Dis E Fis g G c C F G


C c G C c D d7 g7 G C H

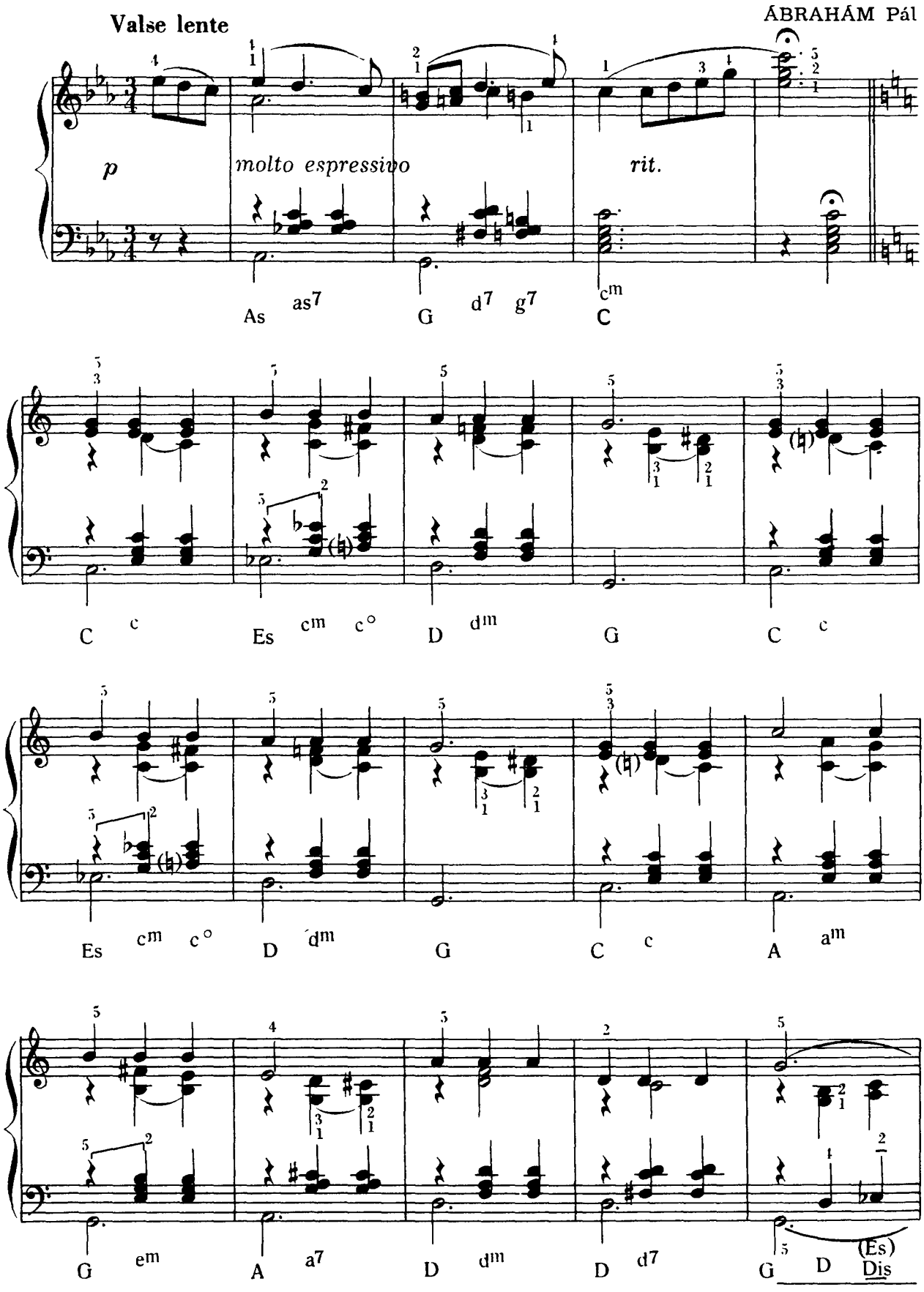

D g7 Cis g° D g7 G D d7 G g7 c C G c C

LILA AKÁCOK NYÍLTAK A FÁN...

a „Lila akácok" c. filmből — aus dem Film „Lila akácok"

Mihály István

ÁBRAHÁM Pál



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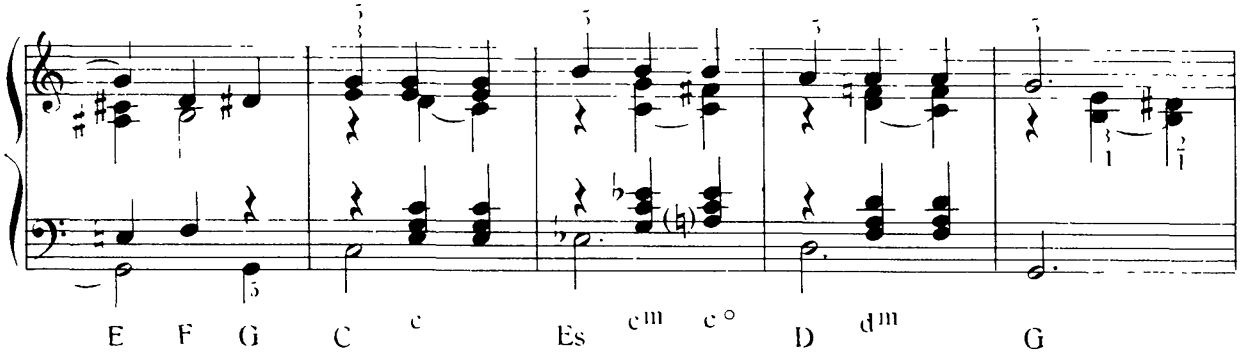
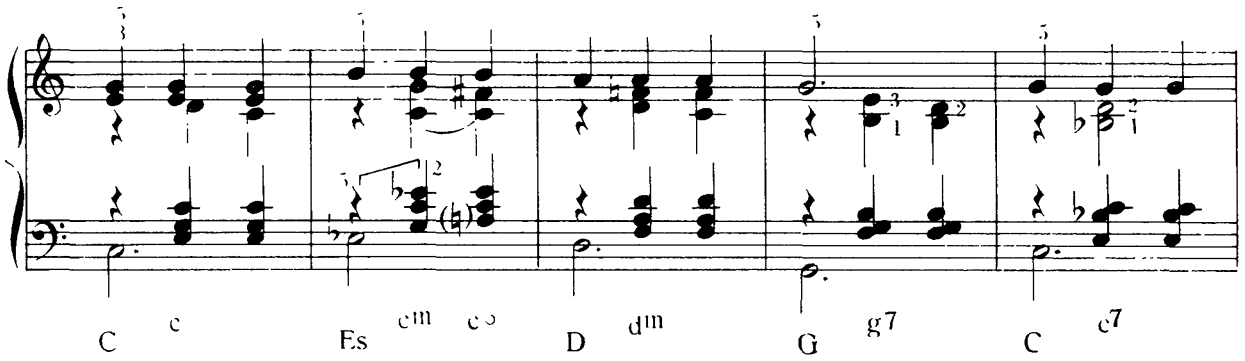
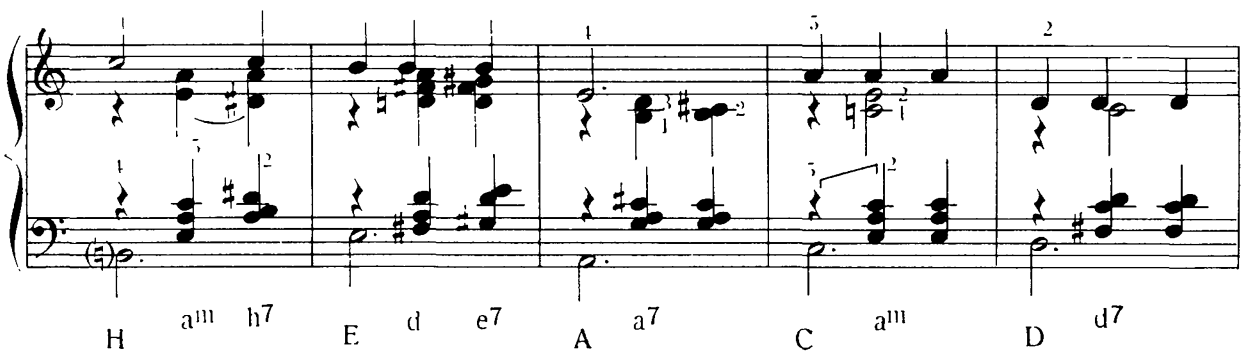
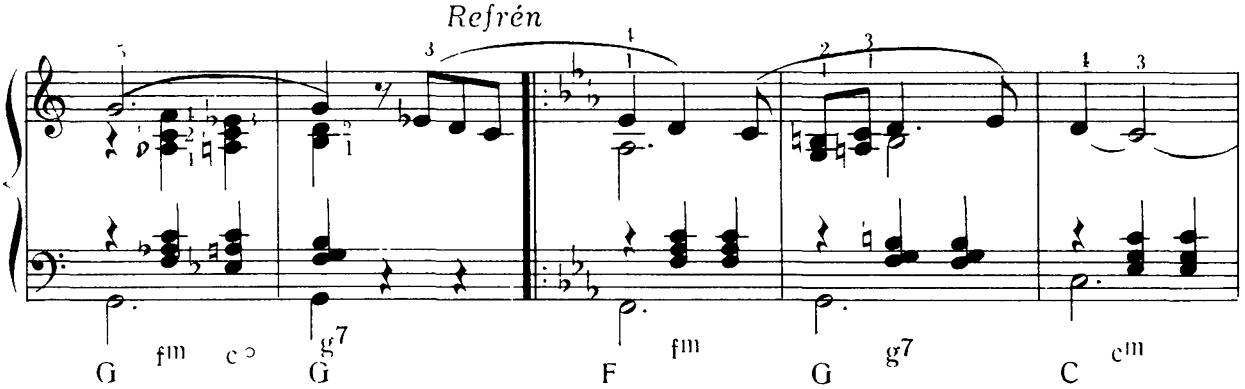
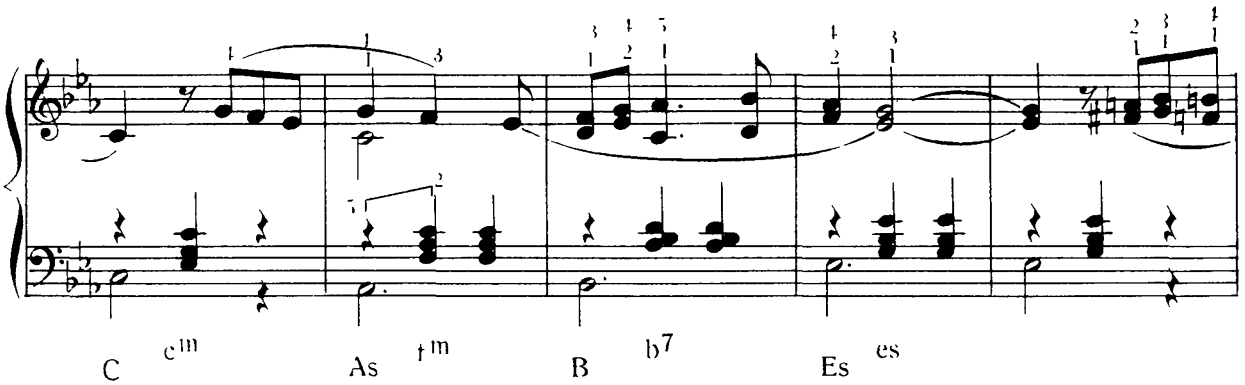

E F G C c Es cm c° D dm G

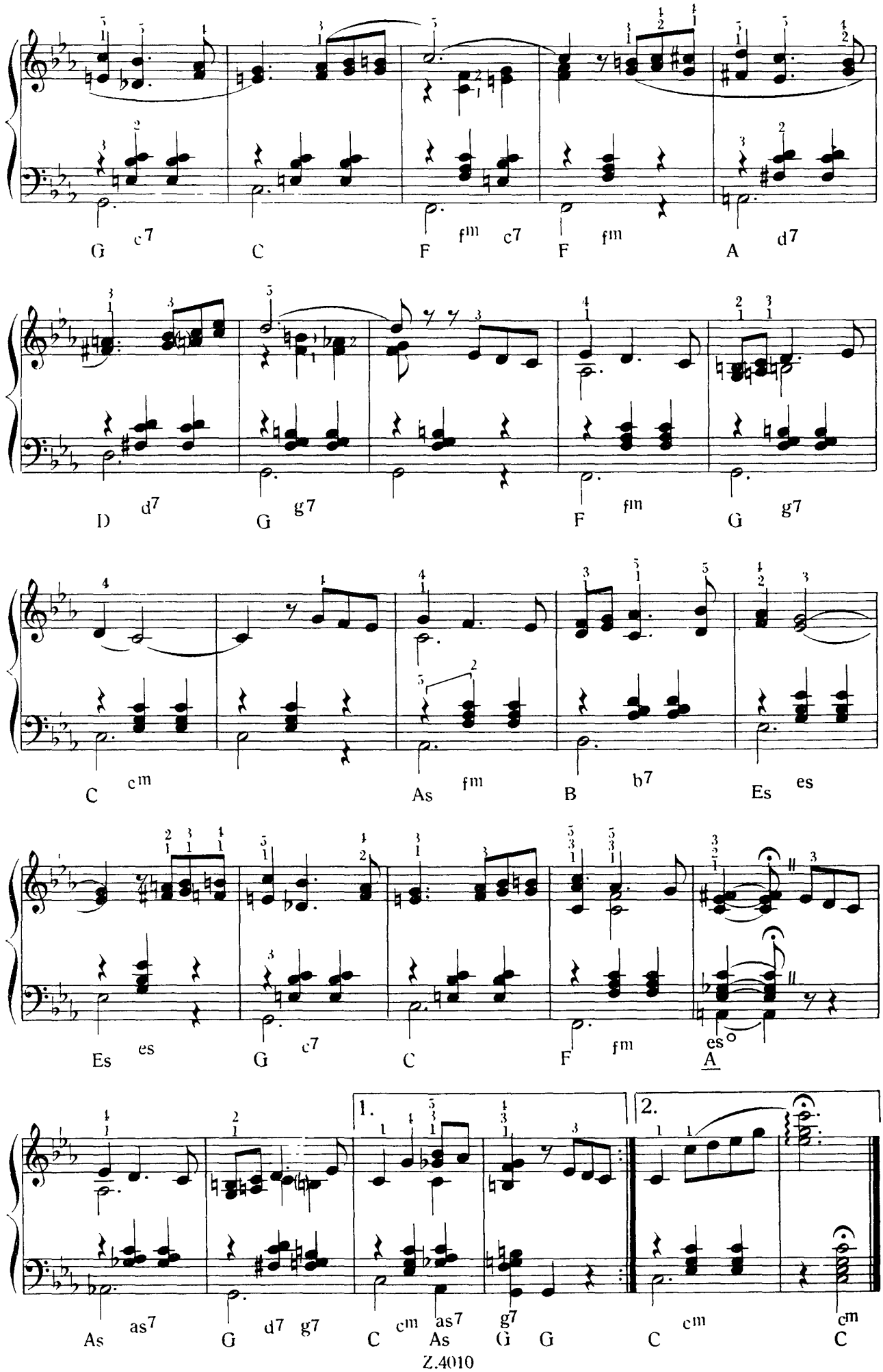

C c Es cm c° D dm G g7 C c7


H am h7 E d e7 A a7 C am D d7

Refrén


G fm c° G g7 F fm G g7 C cm


C cm As fm B b7 Es es

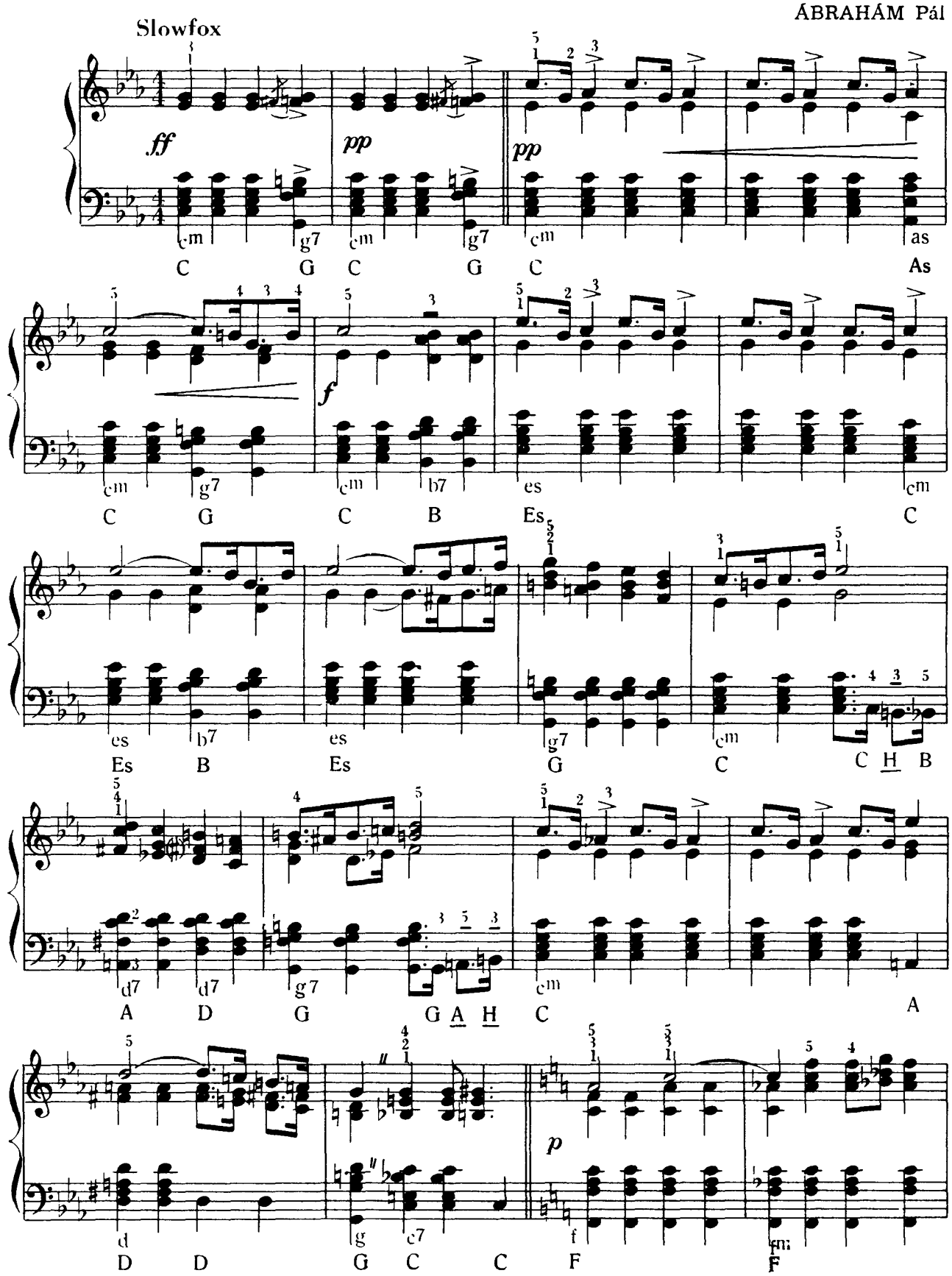

G c7 C F fm c7 F fm A d7
D d7 G g7 F fm G g7
C cm As fm B b7 Es es
Es es G c7 C F fm A
As as7 G d7 g7 C cm As g7 G G C cm C
1.
2.

MY GOLDEN BABY

a „Hawai rózsája" c. operettből
Harmath Imre

aus der Operette „Die Blume von Hawaii"
Alfred Grünwald und Beda

ÁBRAHÁM Pál



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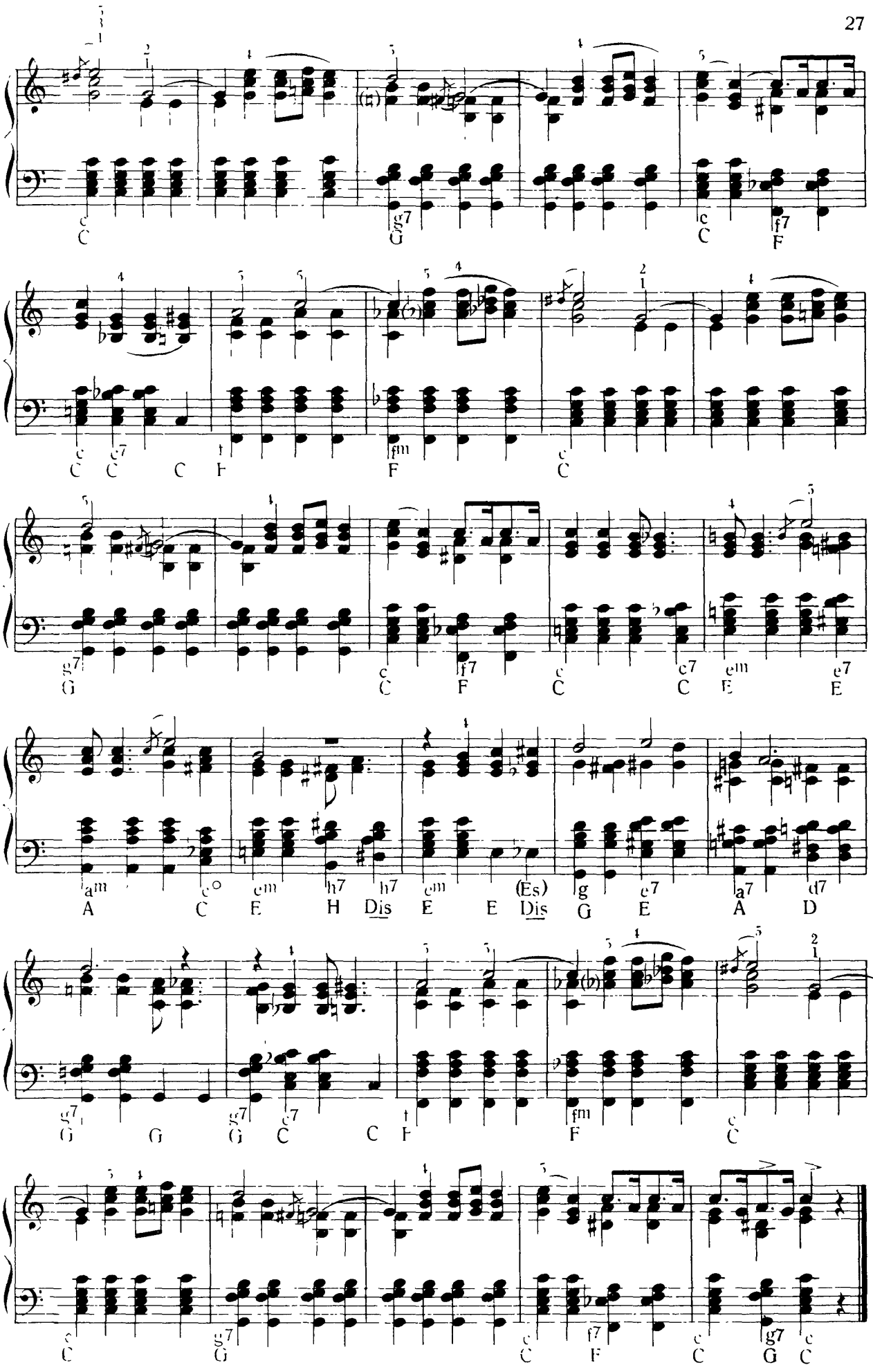

C G C F
C C C F F C
G C F C C E E
A C E H Dis E E Dis G E A D
G G G C C F F C
C G C F C G C

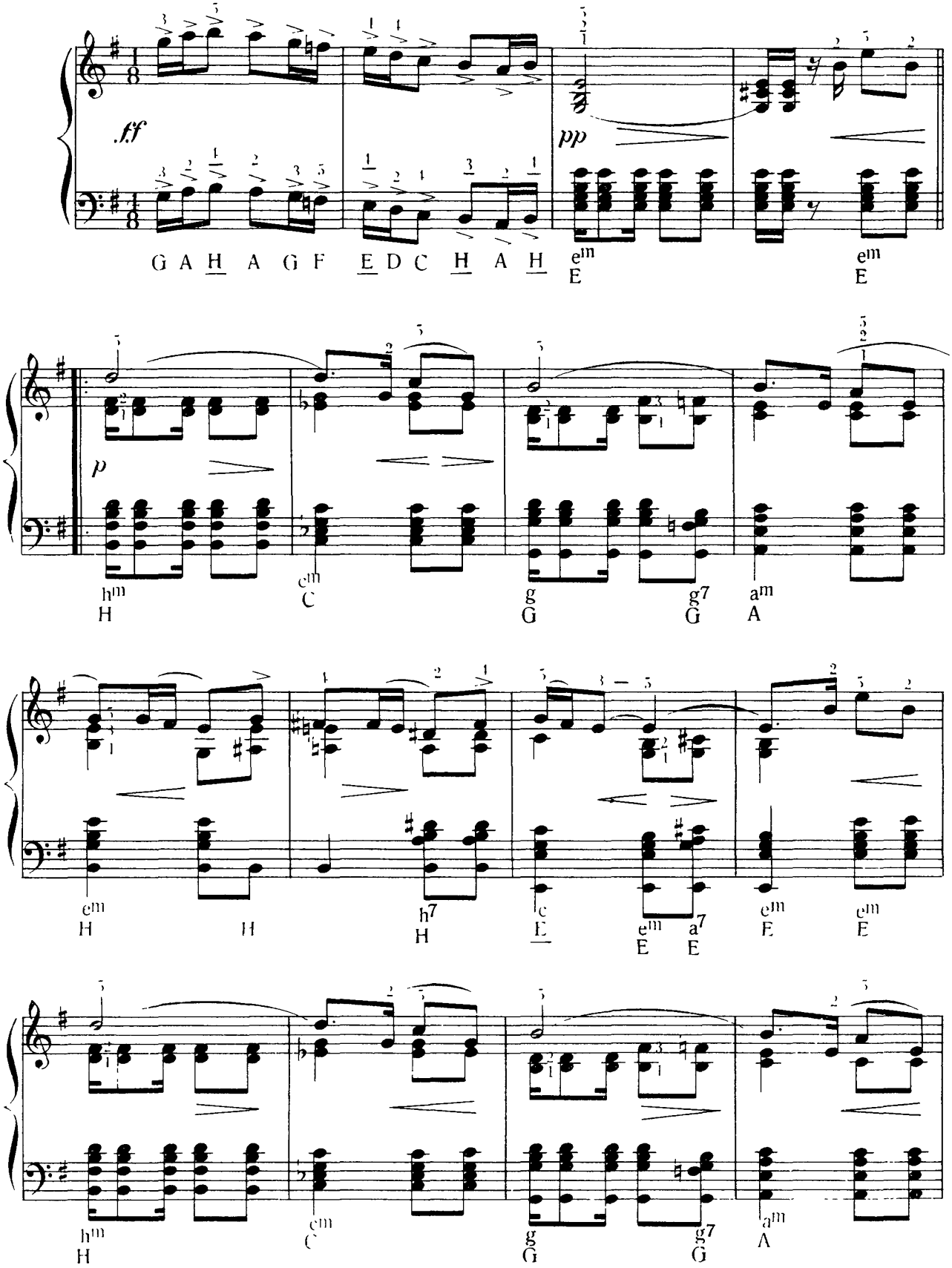
LA BELLA TANGOLITA

a „Bál a Savoyban" c operettből
Harmath Imre

aus der Operette „Ball im Savoy"
Alfred Grunwald und Beda

Tempo di Tango

ÁBRAHÁM Pál



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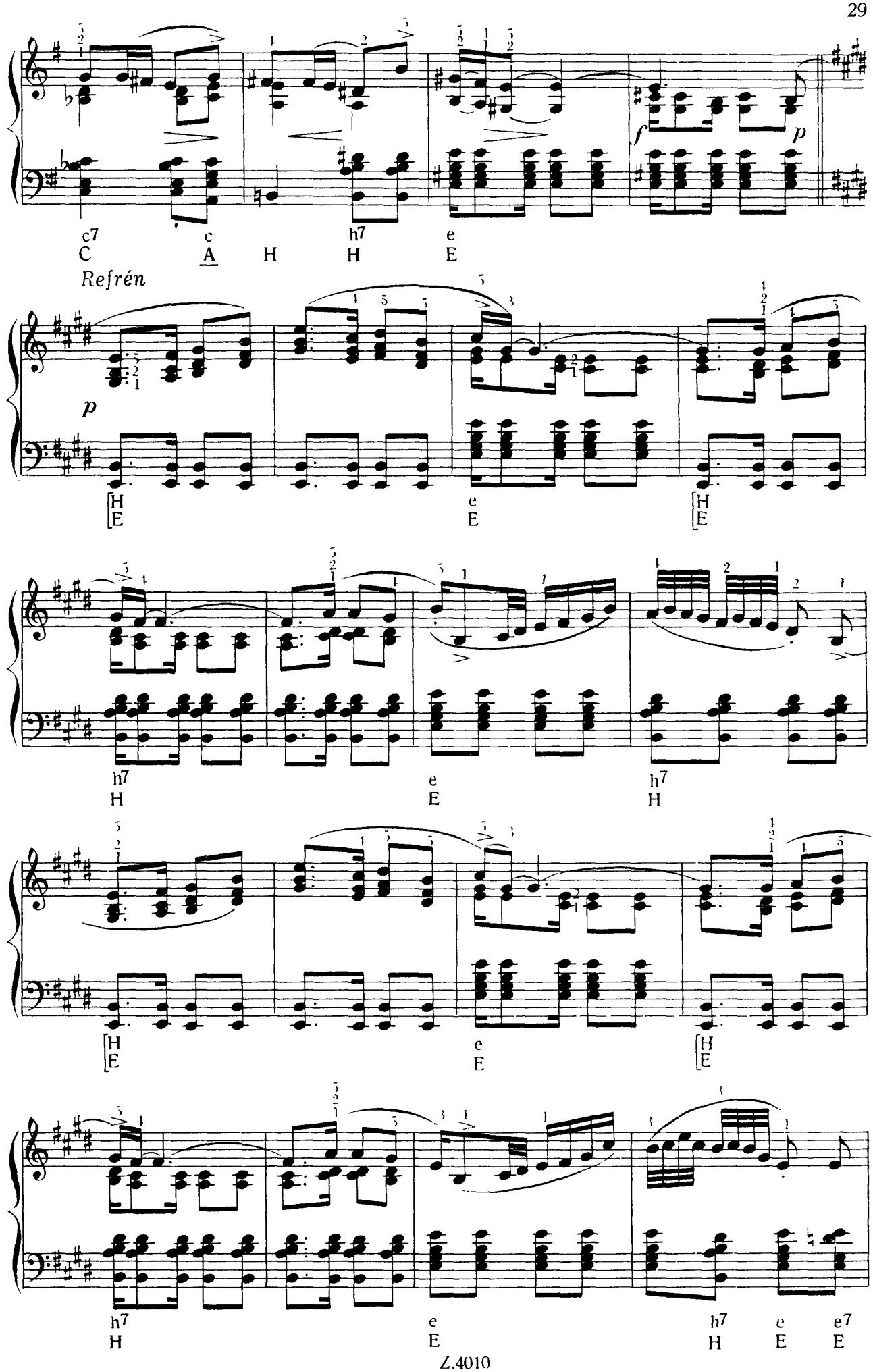
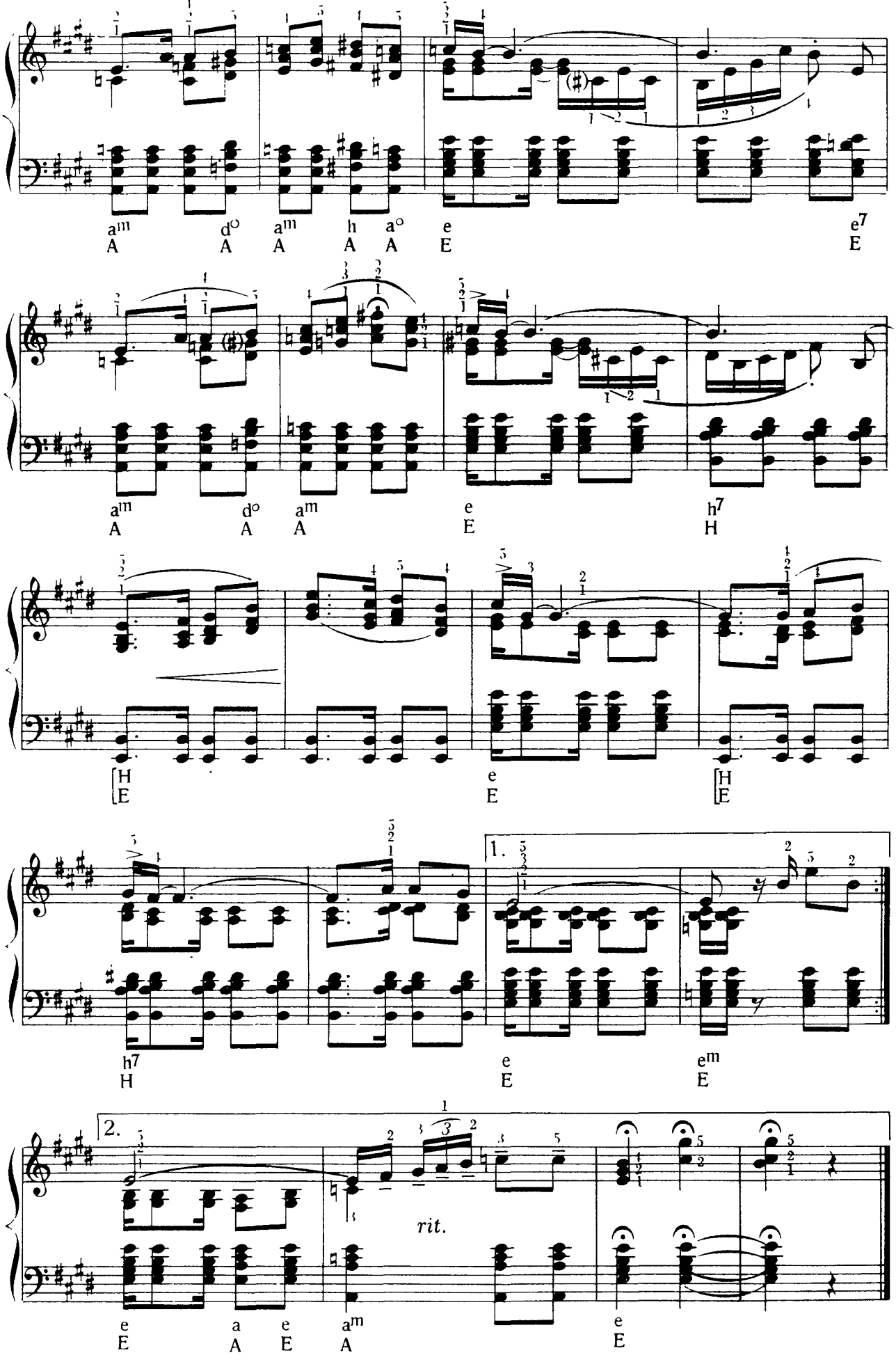

c7 c h7 e
C A H H E
Refrén
p
f p
H e H
E E E
h7 e h7
H E H
H e H
E E E
h7 e h7 e e7
H E H E E


am do am h a° e e7
A A A A A E E
am do am e h7
A A A E H
H e H
E E E
h7 e em
H E E
2.
rit.
e a e am e
E A E A E

SZÍVEM SZÉP VIRÁGA

a „Hawai rózsája" c. operettből

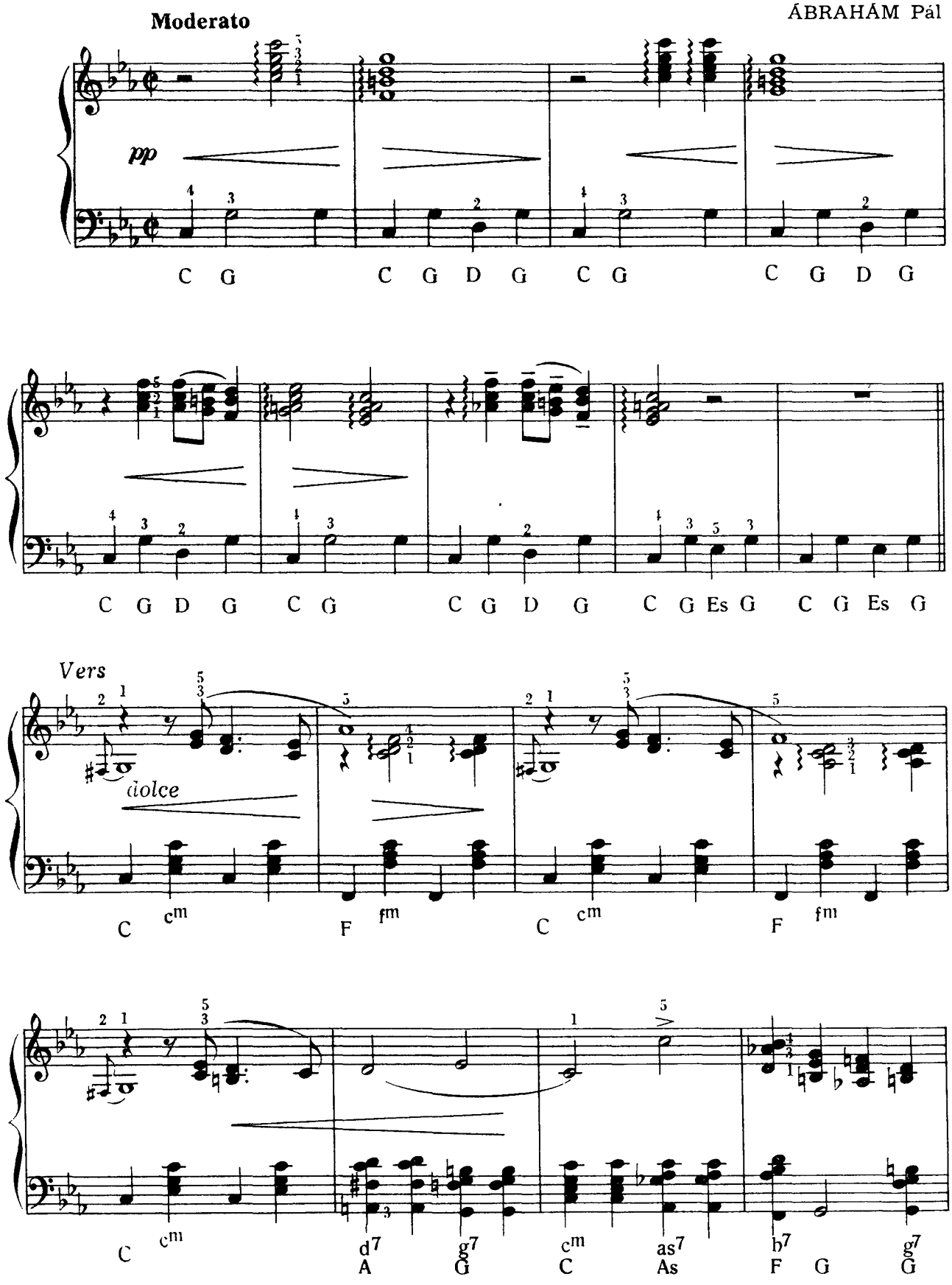
Harmath Imre

BLUME VON HAVAII

aus der Operette „Die Blume von Hawaii"

Alfred Grunwald und Beda

ÁBRAHÁM Pál



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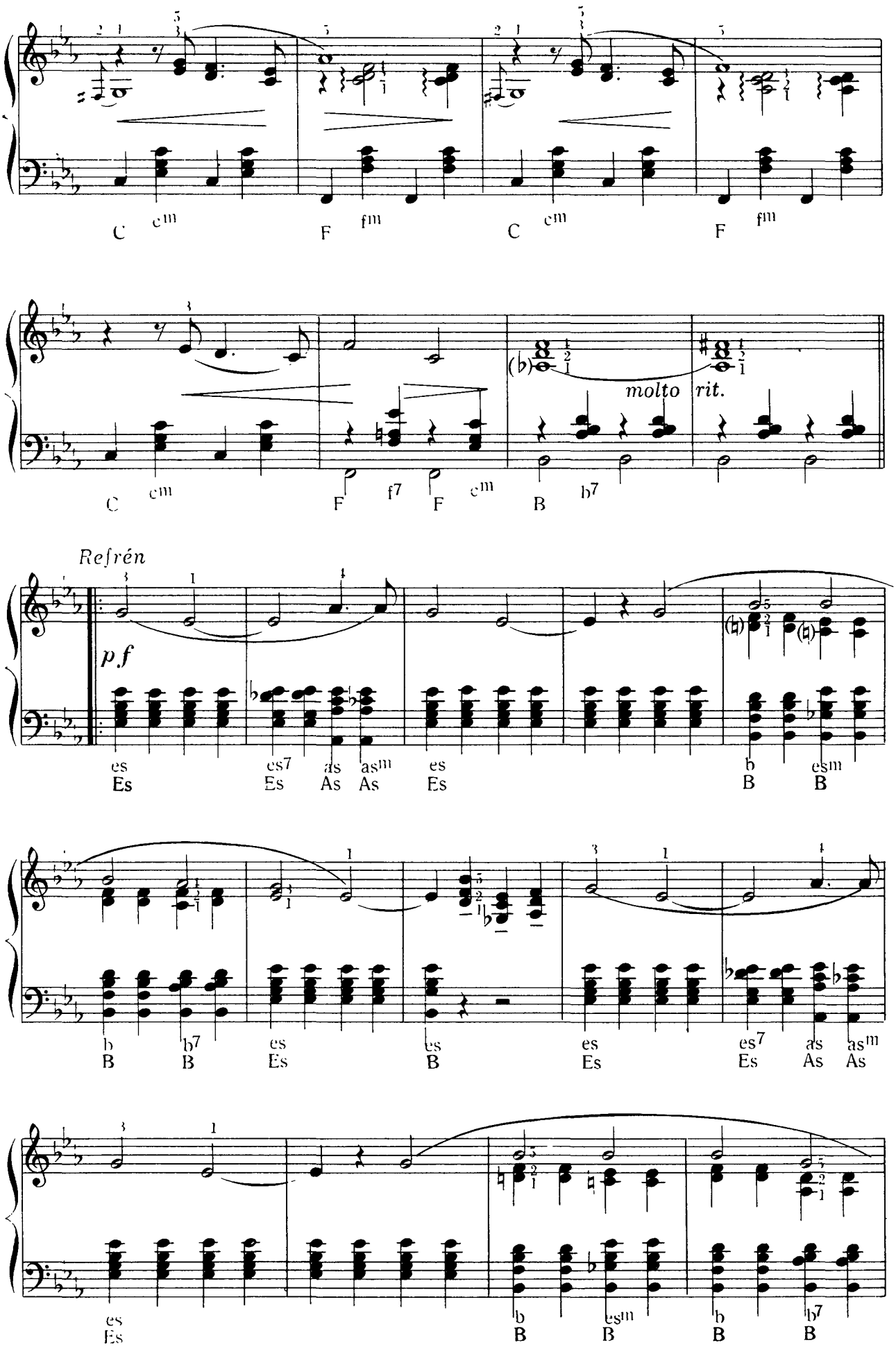
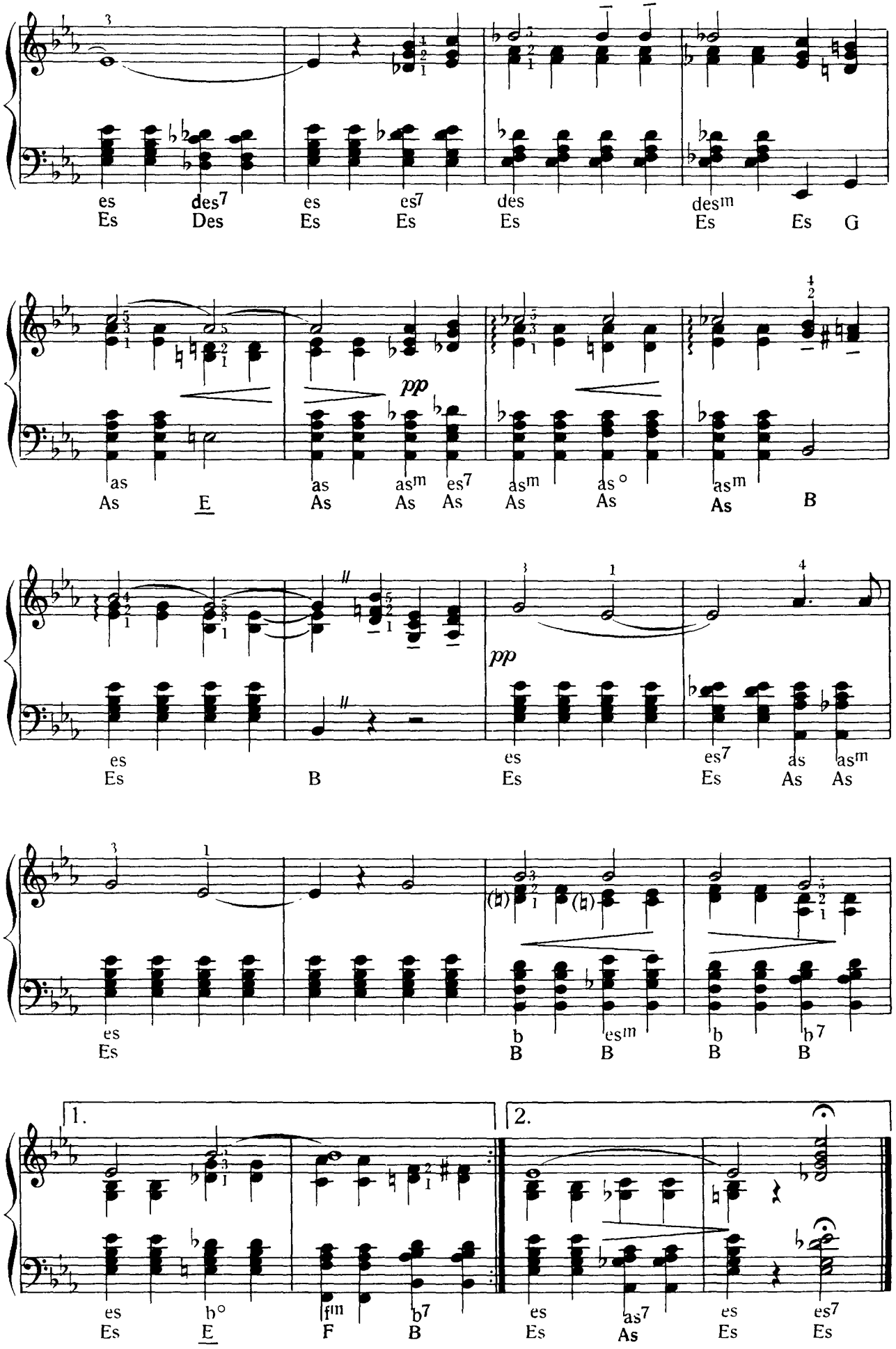

C cm F fm C cm F fm
C cm F f7 F cm B b7
molto rit.
Refrén
p.f
es Es es7 Es as As asm As es Es b B esm B
b B b7 B es Es es B es Es es7 Es as As asm As
es Es b B esm B b B b7 B


es des7 es es7 des desm
Es Des Es Es Es Es Es G
as as asm es7 asm as°
As E As As As As As B
pp
es es es7 as asm
Es B Es Es As As
pp
es b b b
Es B B B B
1. 2.
es b° fm b7 es as7 es es7
Es E F B Es As Es Es

EGY JONNY VAGYOK

a „Hawai rózsaja" c. operettből

Harmath Imre

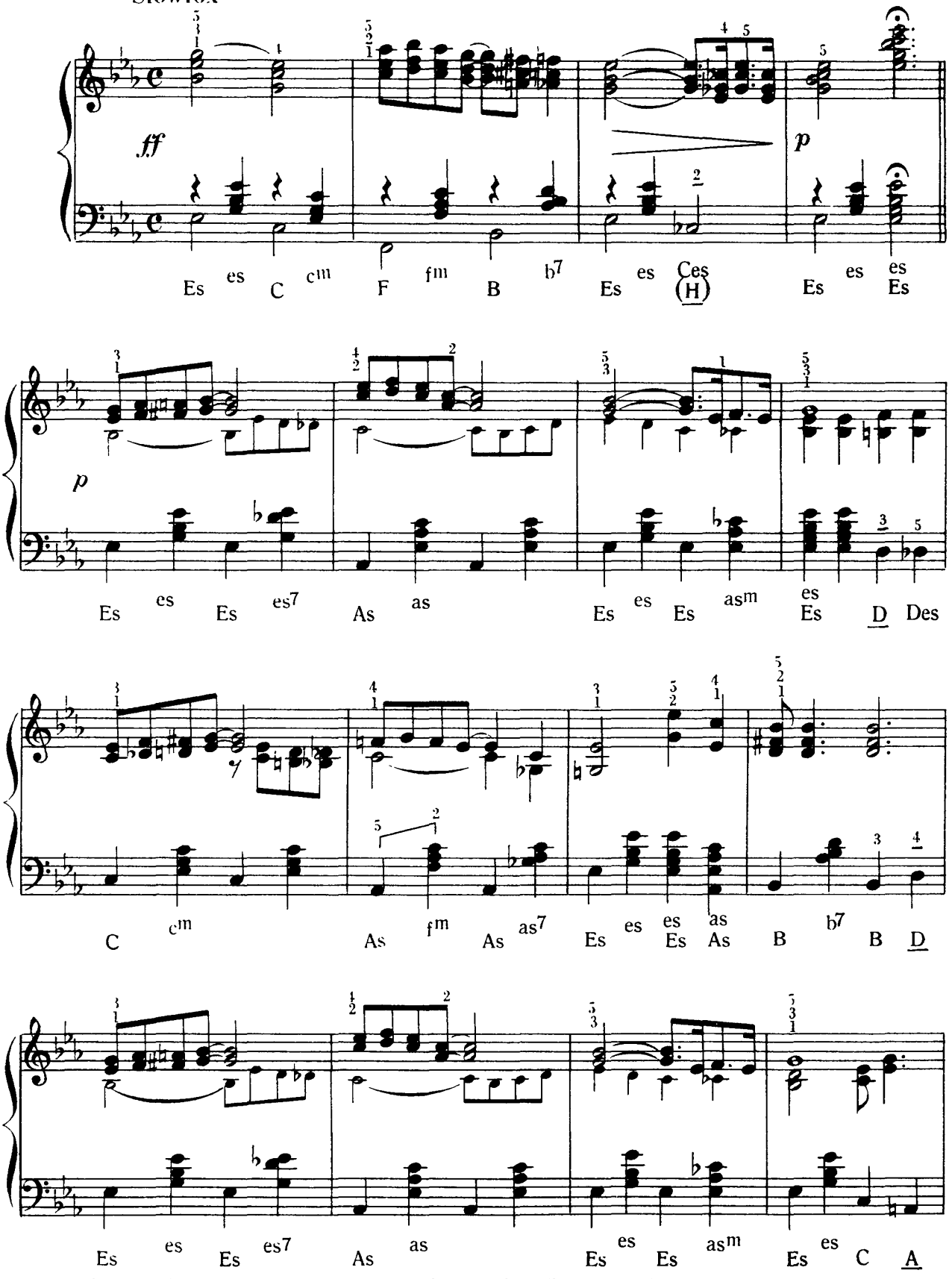
BIN NUR EIN JONNY

aus der Operette „Die Blume von Hawaii"

Alfred Grünwald und Beda

Slowfox

ÁBRAHÁM Pál



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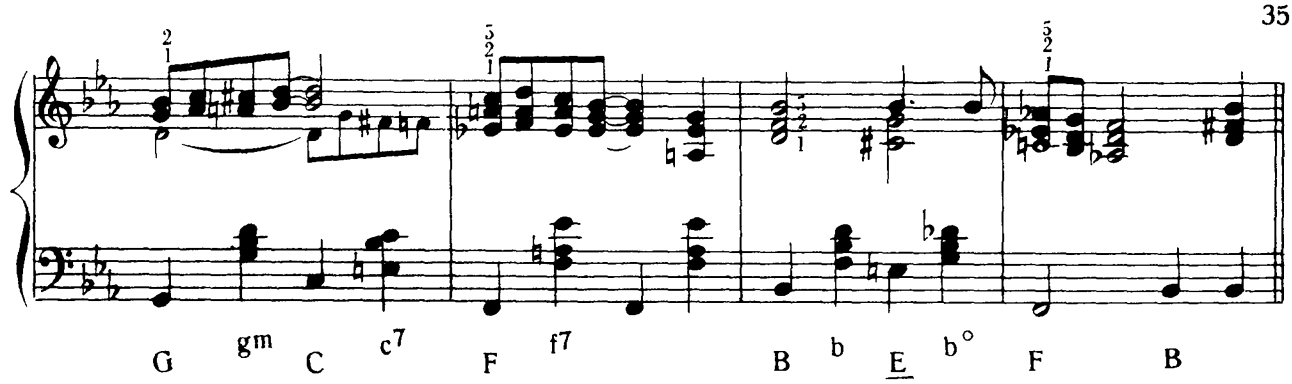
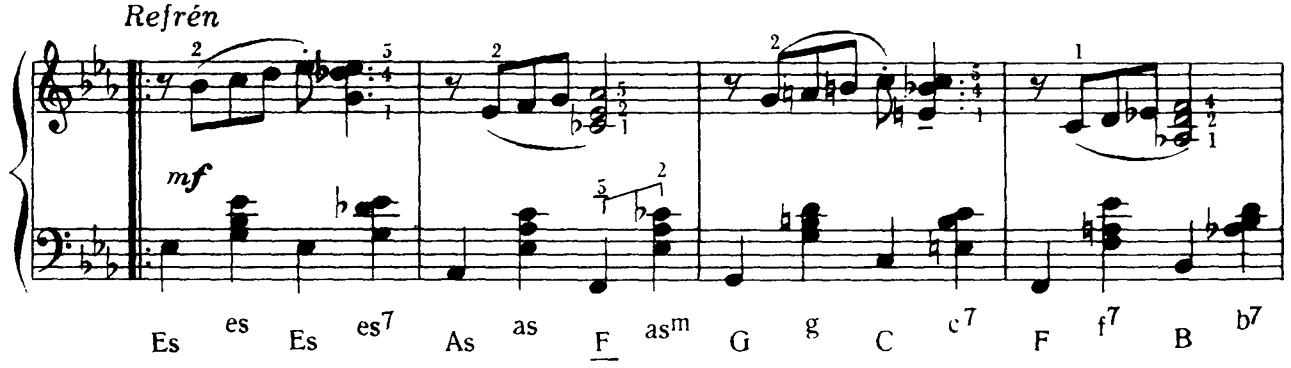
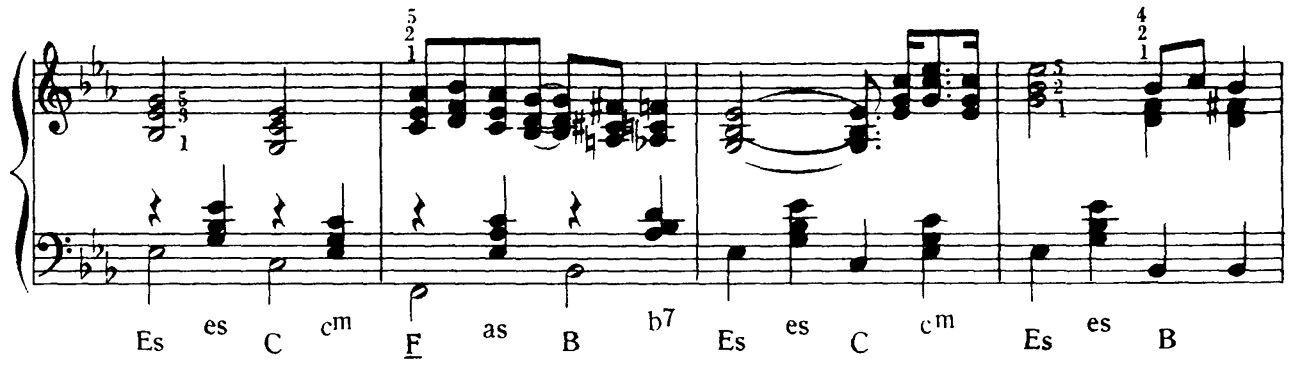
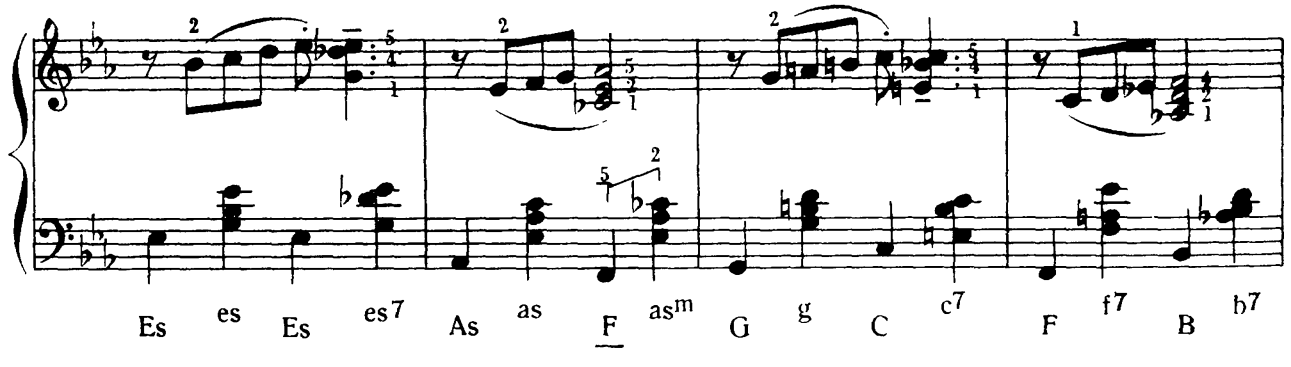
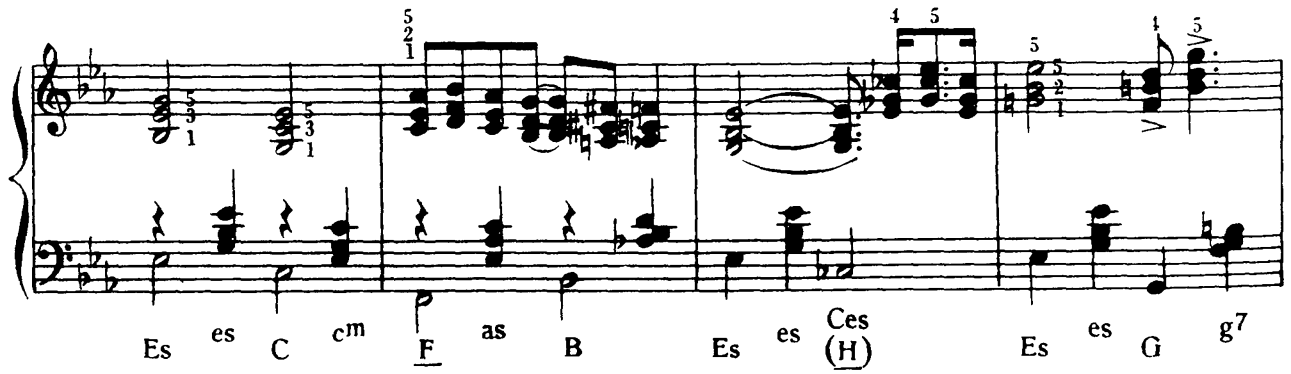

G gm C c7 F f7 B b E b° F B

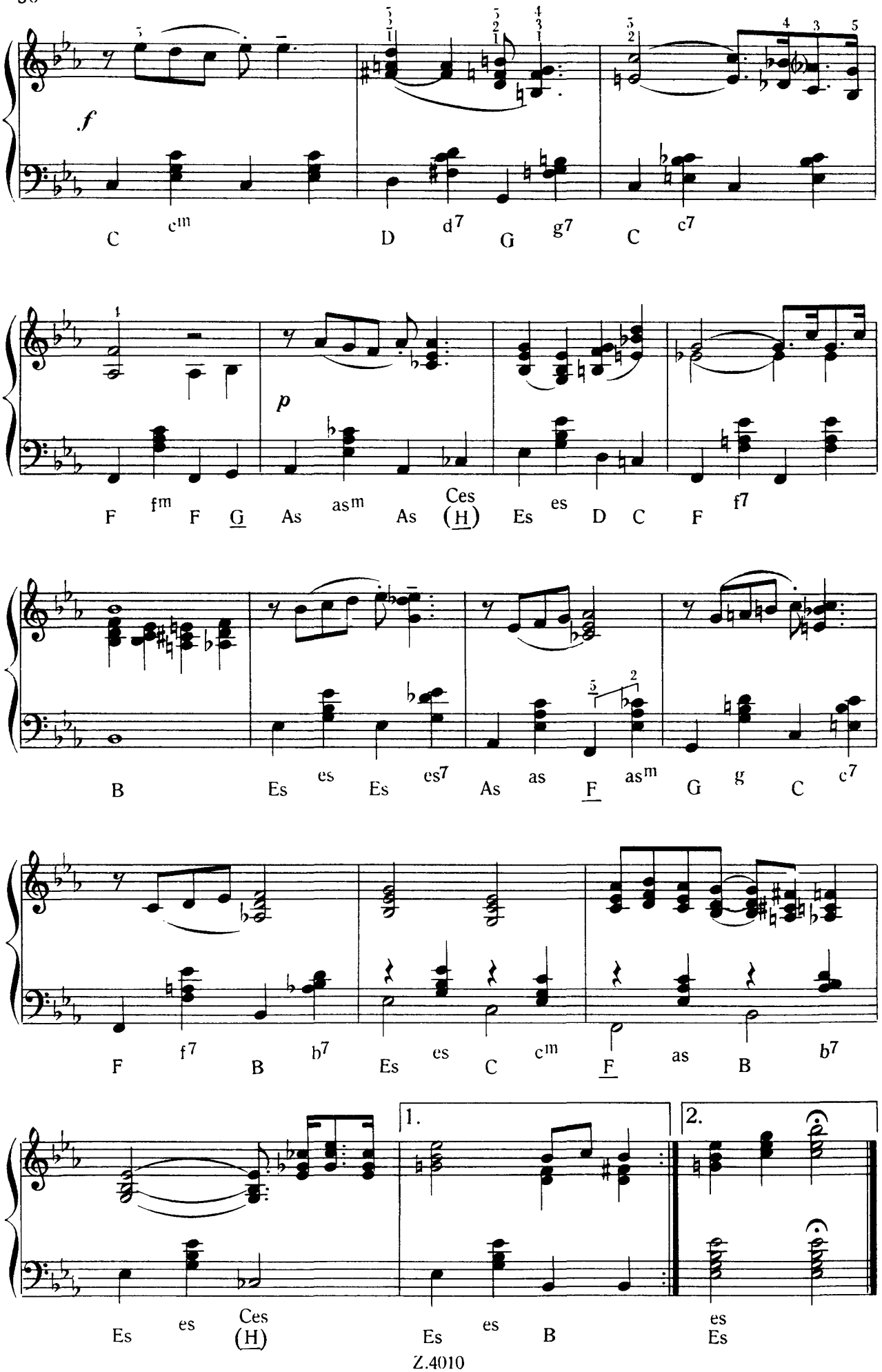
Refrén


mf
Es es Es es7 As as F asm G g C c7 F f7 B b7


Es es C cm F as B b7 Es es C cm Es es B


Es es Es es7 As as F asm G g C c7 F f7 B b7


Es es C cm F as B Es es Ces (H) Es es G g7


f
C cm D d7 G g7 C c7
p
F fm F G As asm As Ces (H) Es es D C F f7
B Es es Es es7 As as F asm G g C c7
F f7 B b7 Es es C cm F as B b7
1.
2.
Es es Ces (H) Es es B es Es

ÉDES MIND A LÁNY

a „Hawai rózsája" c. operettből

Harmath Imre

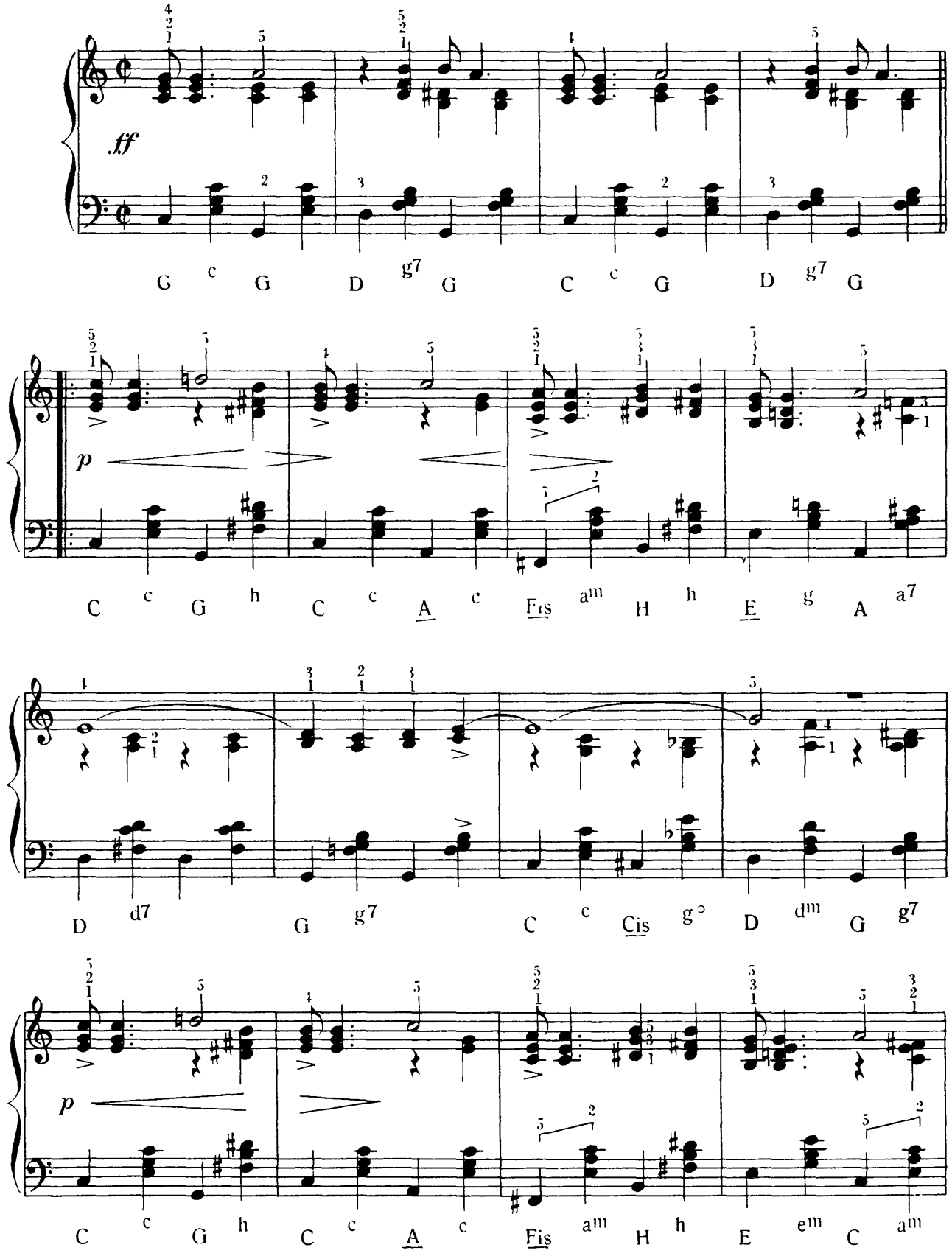
ICH MUSS MÄDELN SEH'N!

aus der Operette „Die Blume von Hawaii"

Alfred Grunwald und Beda

Foxtrot (Allegro)

ÁBRAHÁM Pál



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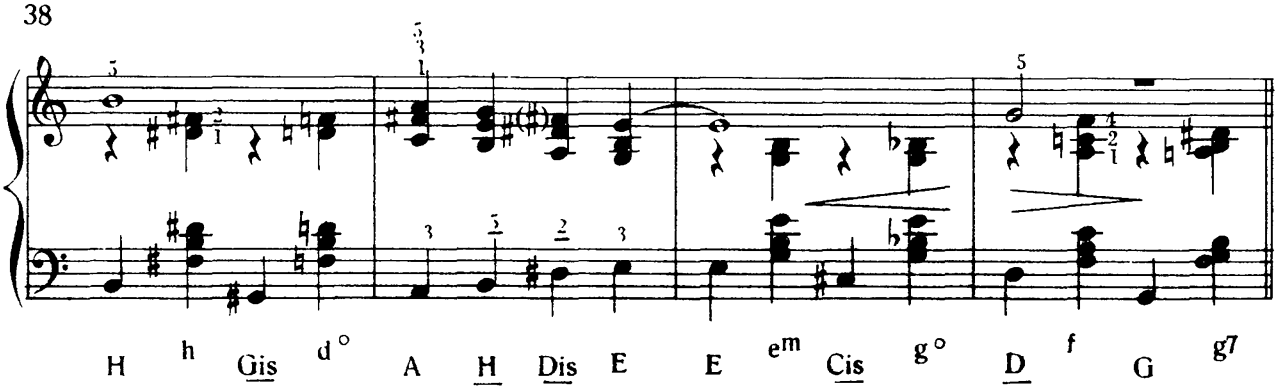
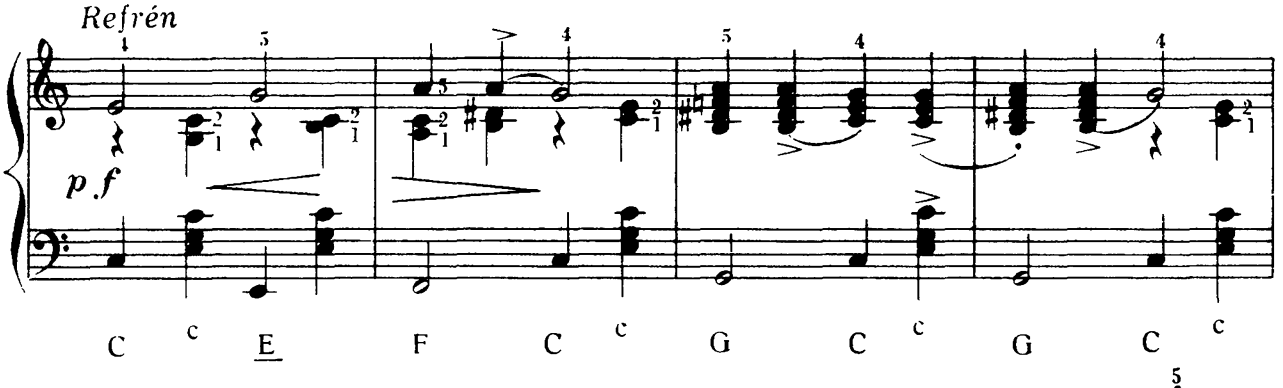
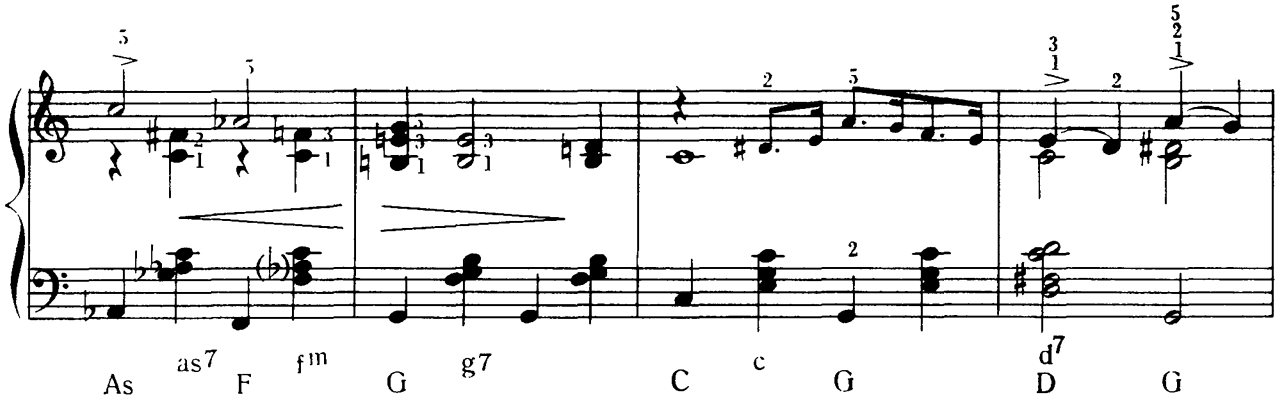
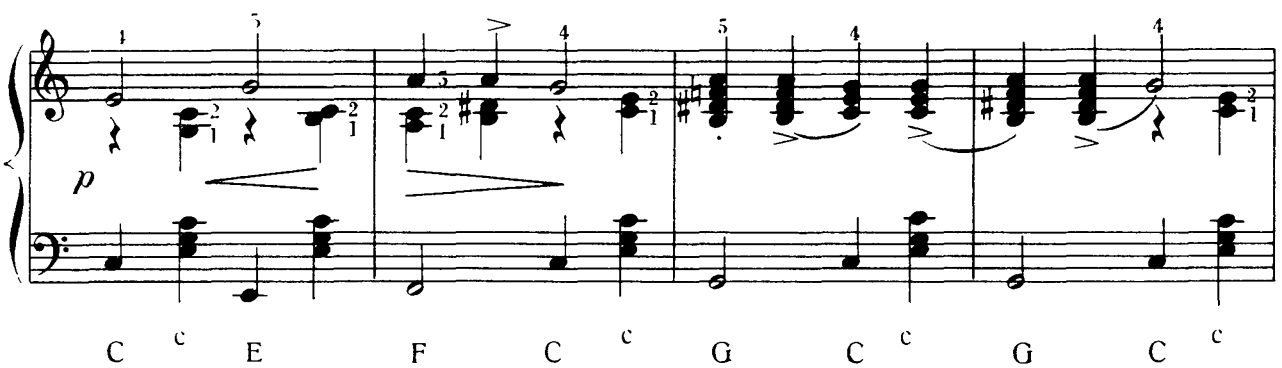
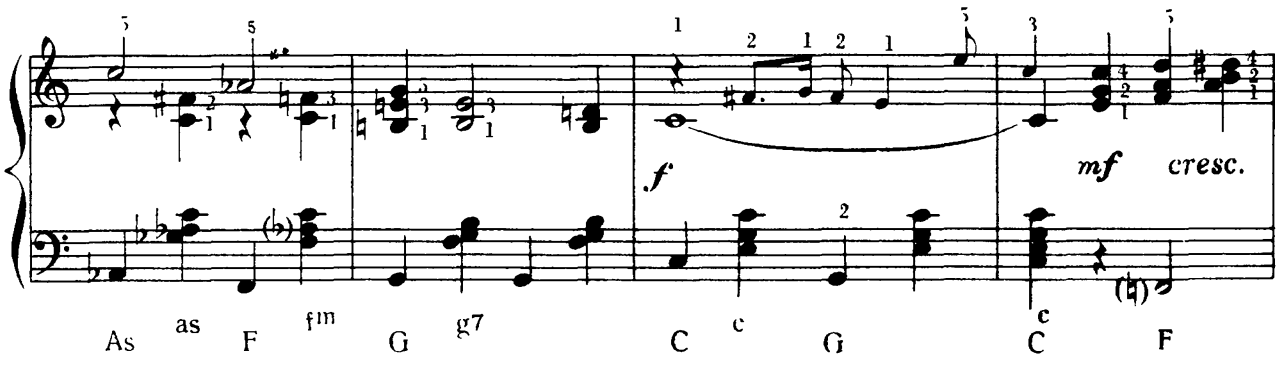

H h Gis d° A H Dis E E em Cis g° D f G g7

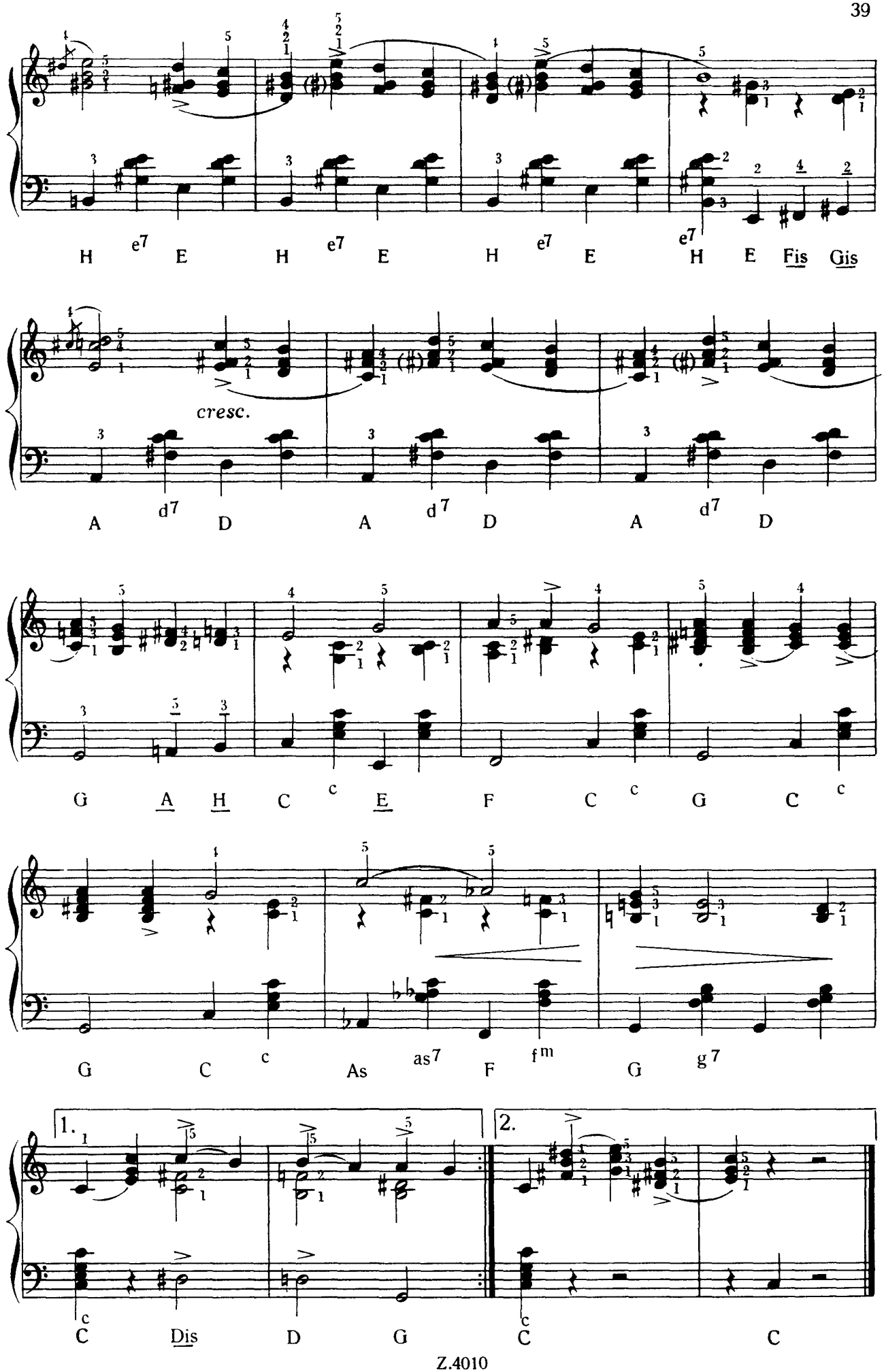
Refrén


p.f
C c E F C c G C c G C c


As as7 F fm G g7 C c G d7 D G


p
C c E F C c G C c G C c


f
mf cresc.
As as F fm G g7 C c G c C F


H e7 E H e7 E H e7 E H e7 E H E Fis Gis
cresc.
A d7 D A d7 D A d7 D
G A H C c E F C c G C c
G C c As as7 F fm G g7
1.
2.
C Dis D G C C
c c

VAN EGY DIVÁNYBABÁM

a „Hawai rózsája" c. operettből

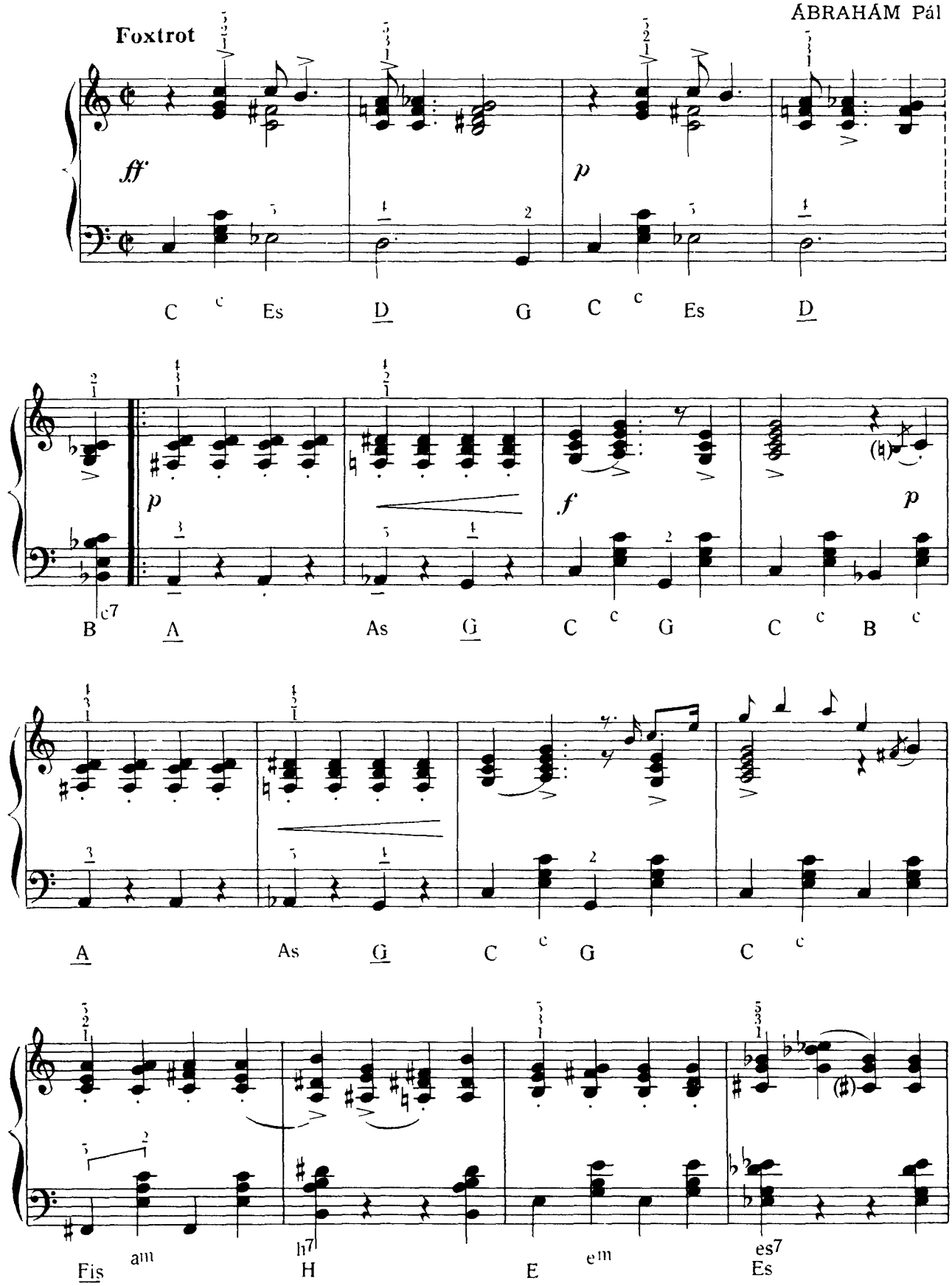
Harmath Imre

ICH HAB' EIN DIWANPÜPPCHEN

aus der Operette „Die Blume von Hawaii"

Alfred Grunwald und Beda

ÁBRAHÁM Pál



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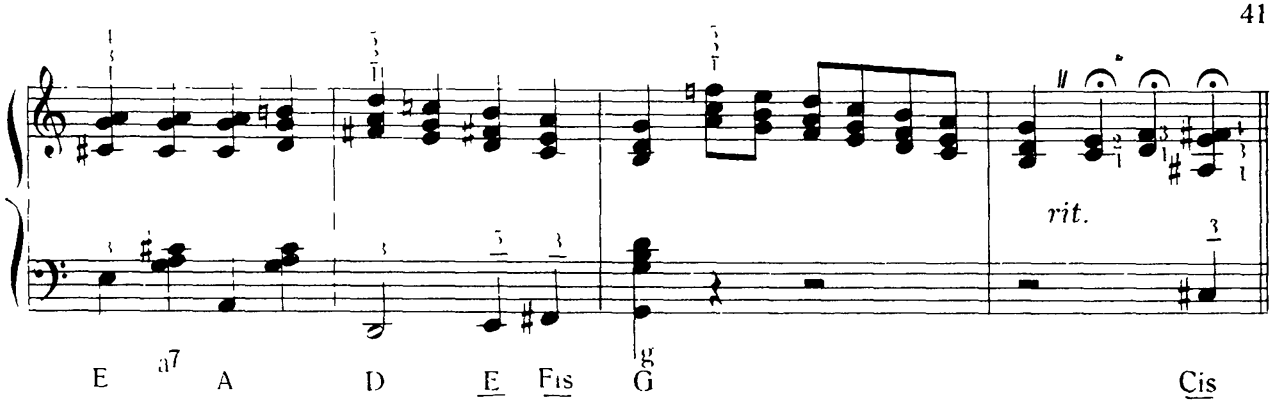
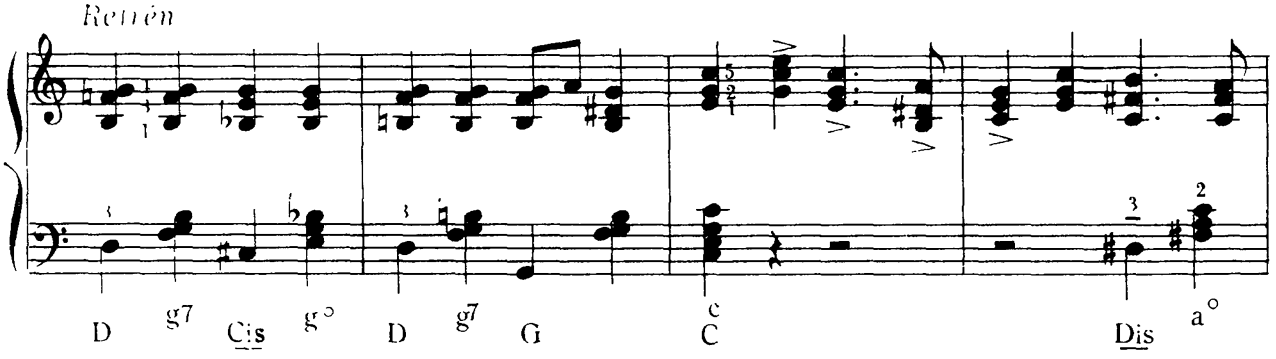
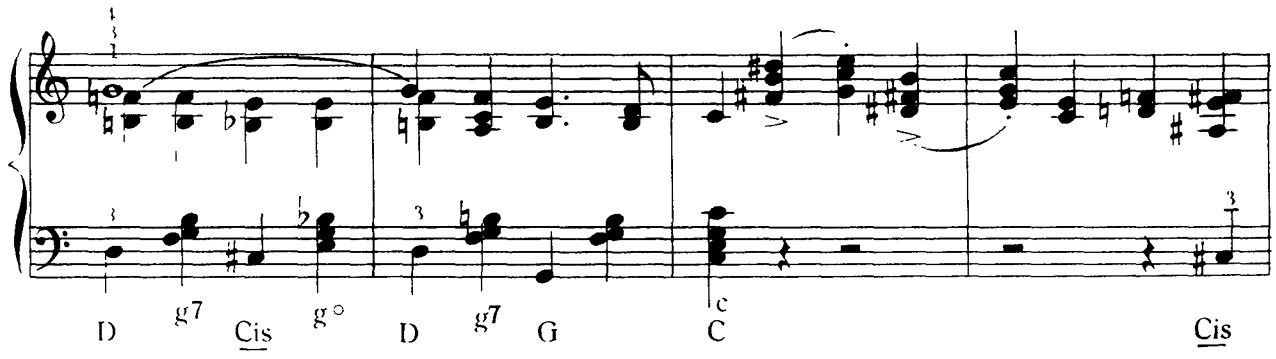


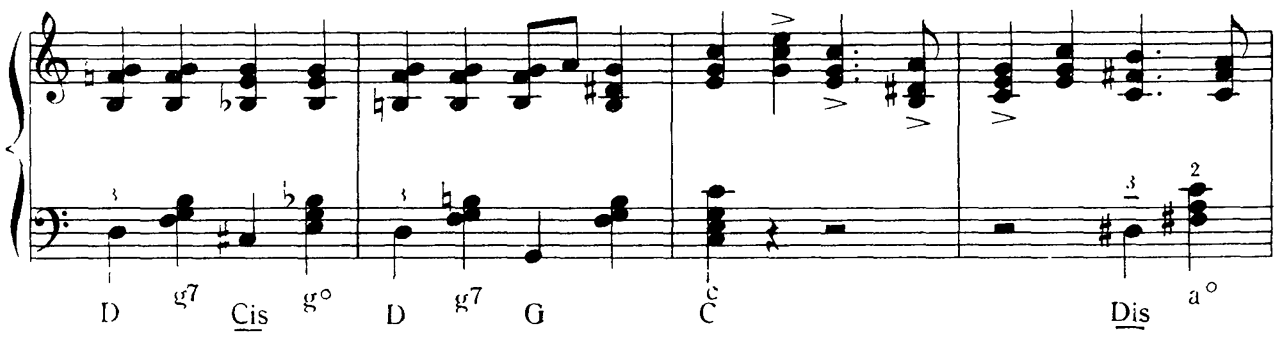
E a7 A D E Fis G Cis



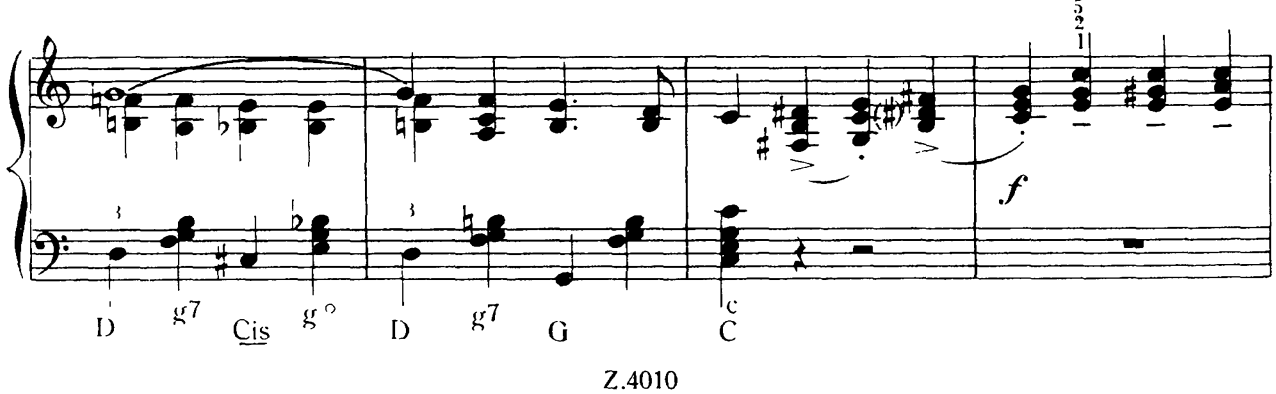
D g7 Cis g° D g7 G C Dis a°



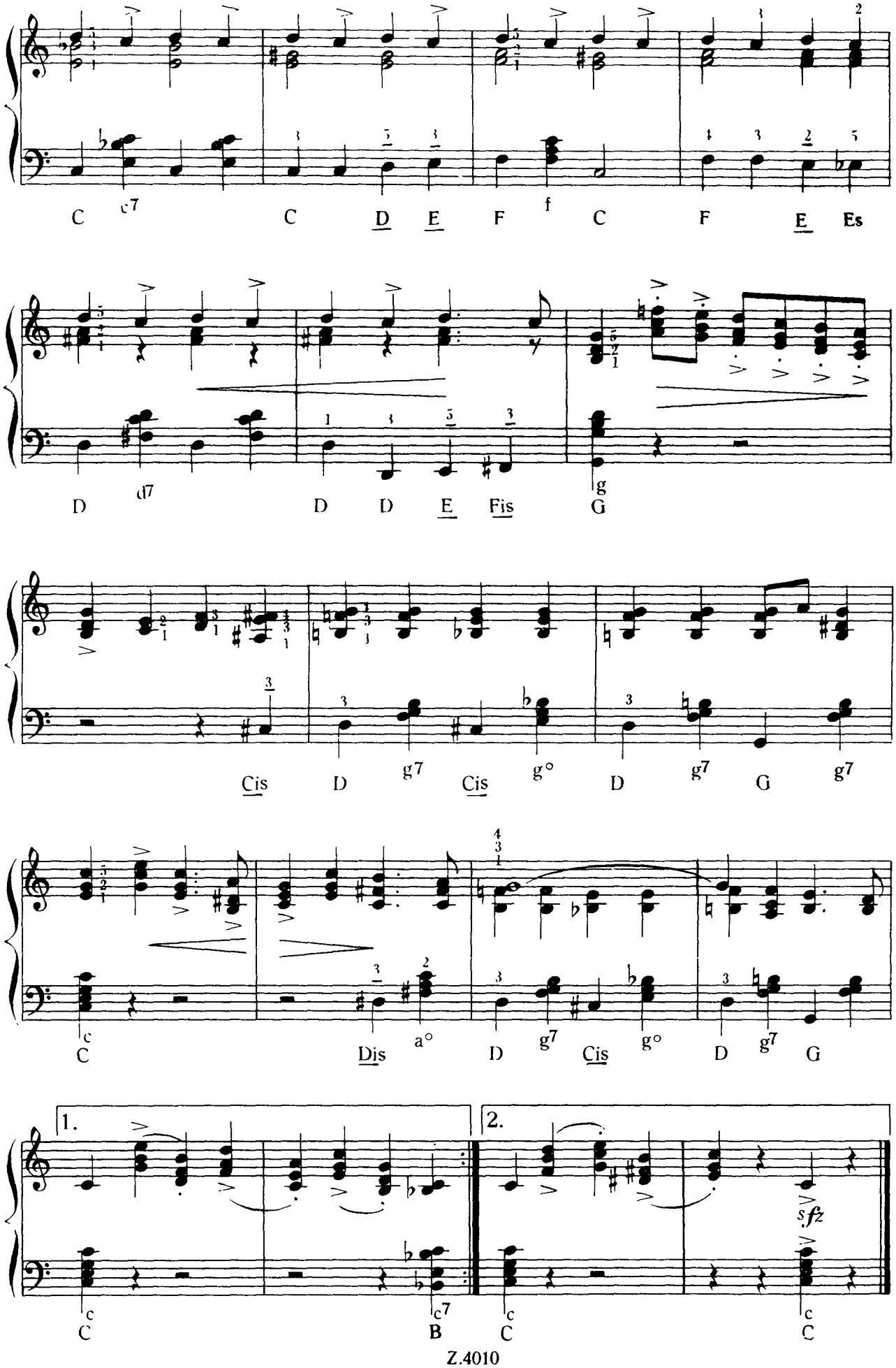
D g7 Cis g° D g7 G C Cis



D g7 Cis g° D g7 G C Dis a°



D g7 Cis g° D g7 G C


C c7 C D E F f C F E Es
D d7 D D E Fis G g
Cis D g7 Cis g° D g7 G g7
C c Dis a° D g7 Cis g° D g7 G
1. 2.
C c B c7 C c C c
sf fz

ESTE A HOLD FÉNYÉNÉL LUMPOLNI JÓ

a „Bál a Savoyban" c. operettből

Harmath Imre

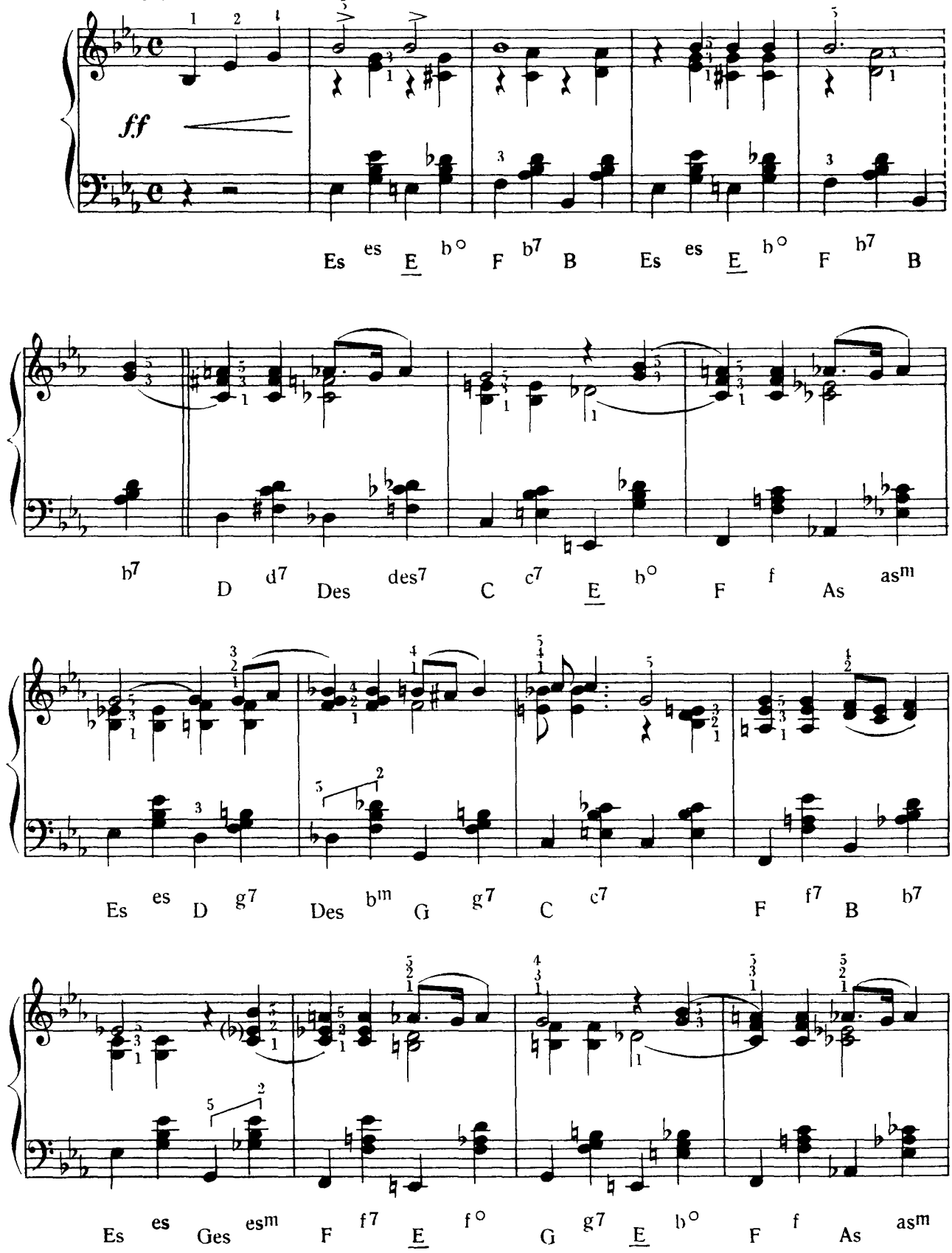
ES IST SO SCHÖN, AM ABEND BUMMELN ZU GEHN!

aus der Operette „Ball im Savoy"

Alfred Grunwald und Beda

Foxtrot

ÁBRAHÁM Pál



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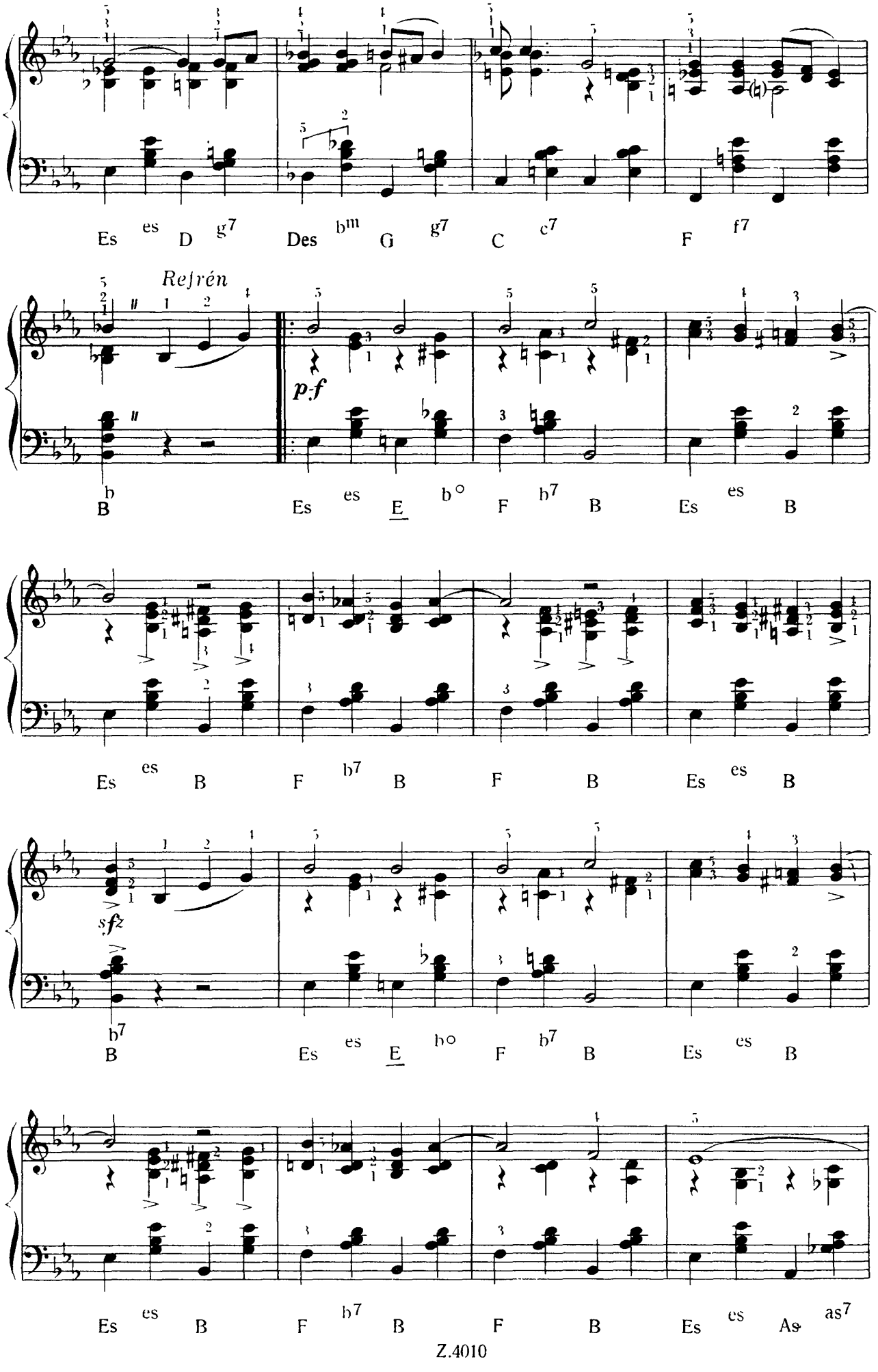
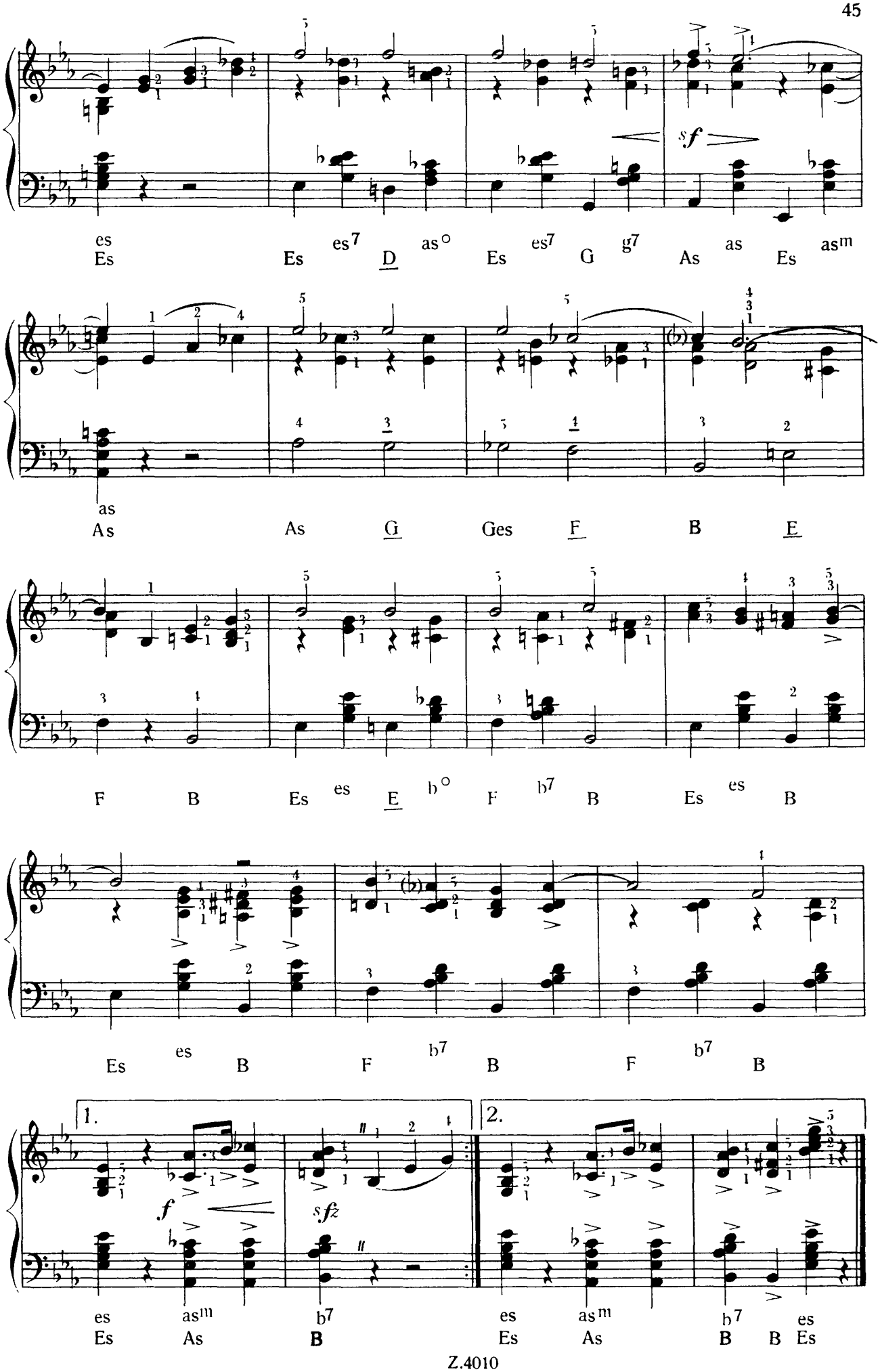

Es es D g7 Des bm G g7 C c7 F f7
Refrén
p f
b B Es es E b° F b7 B Es es B
Es es B F b7 B F B Es es B
sf z
b7 B Es es E b° F b7 B Es es B
Es es B F b7 B F B Es es As as7


es Es
es7 Es
as° D
Es
es7 G
g7
As
as Es
asm
as As
As G
Ges F
B E
F B
Es
es E
b° F
b7 B
Es
es B
Es
es B
b7 F
B
b7 F
B
1.
2.
f
sfz
es Es
asm As
b7 B
es Es
asm As
b7 B B
es Es

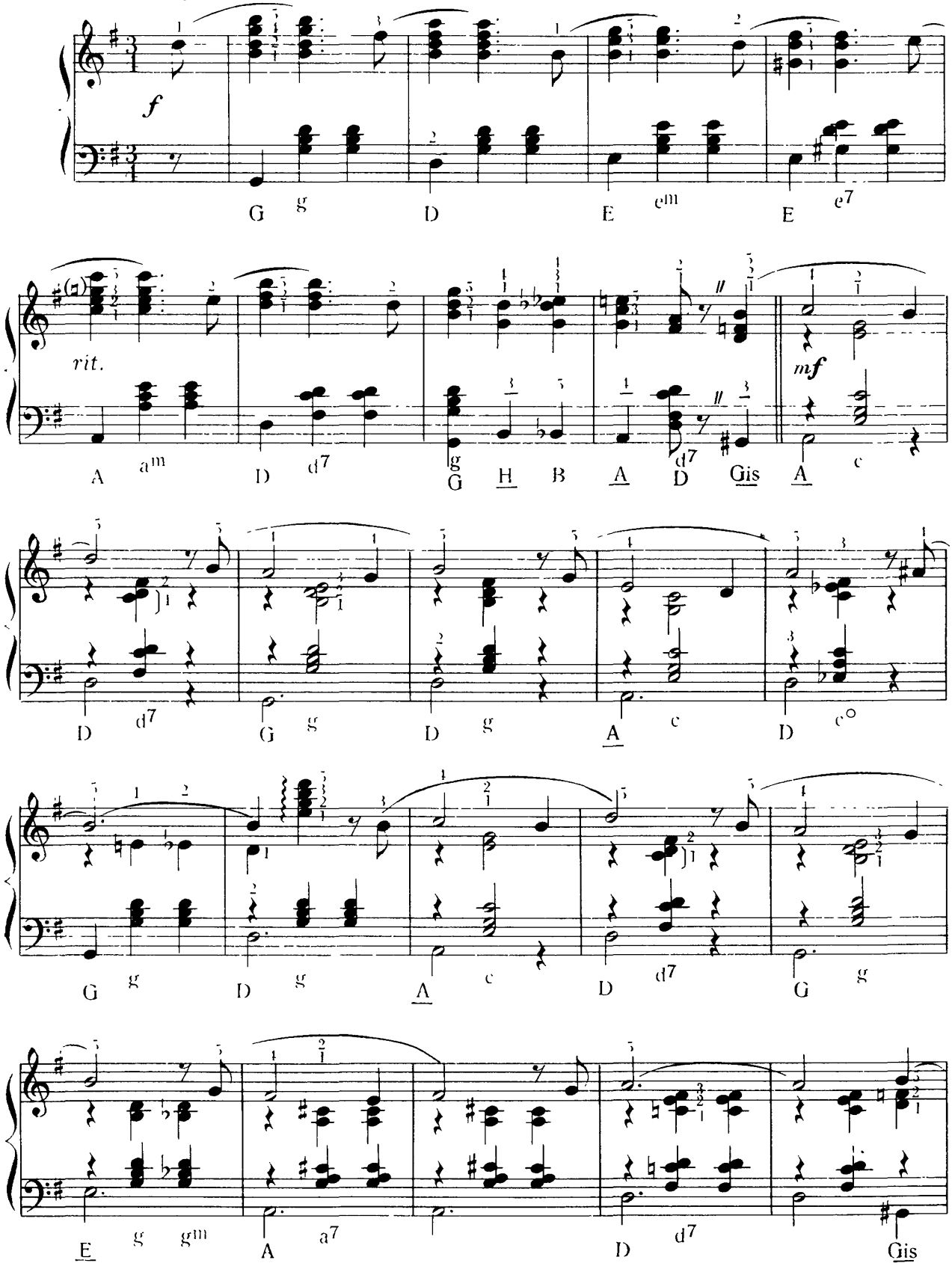
MA ESTE A BURGBAN

a Júlia c operettből — aus der Operette „Julia"

Harmath Imre

Tempo di Valse

ÁBRAHÁM Pál



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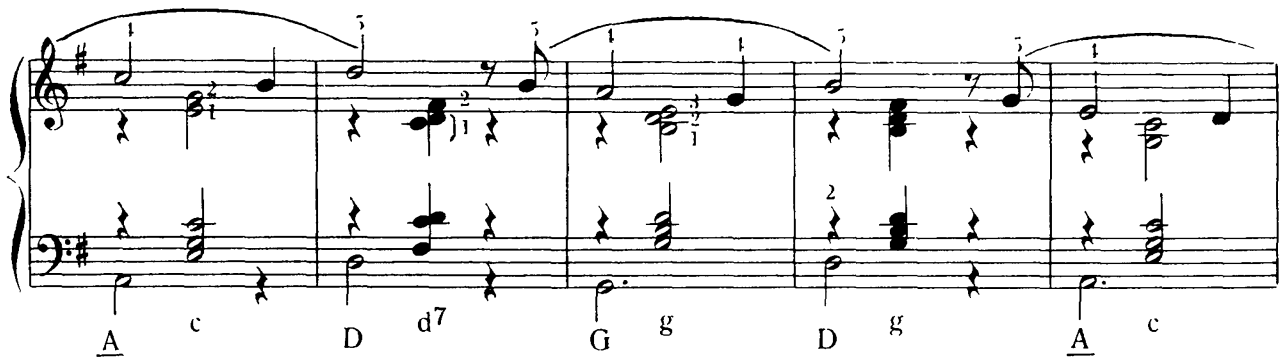
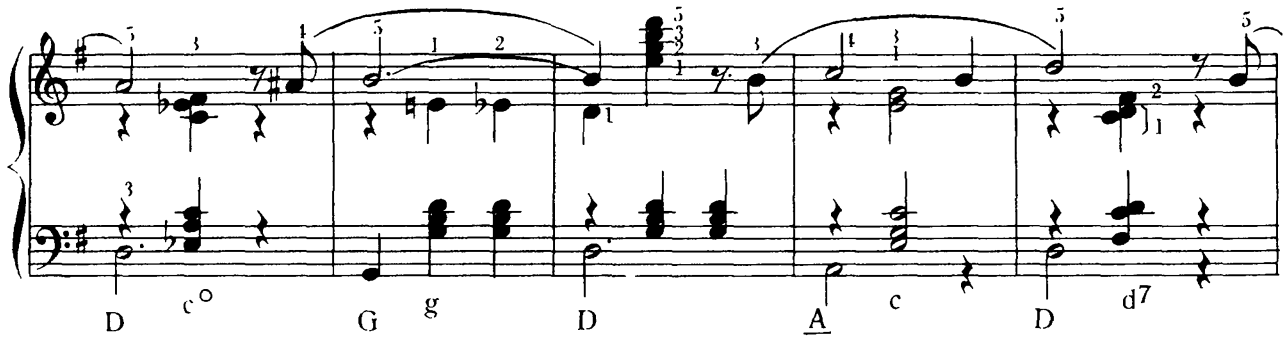
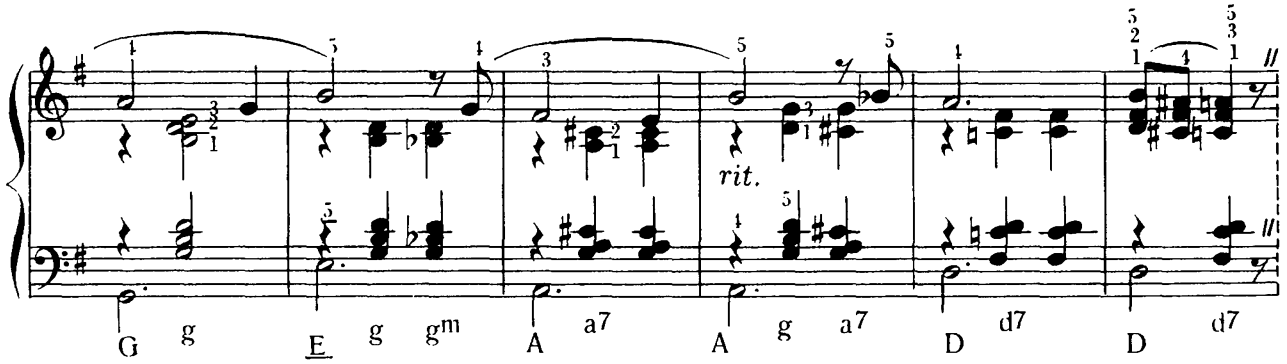
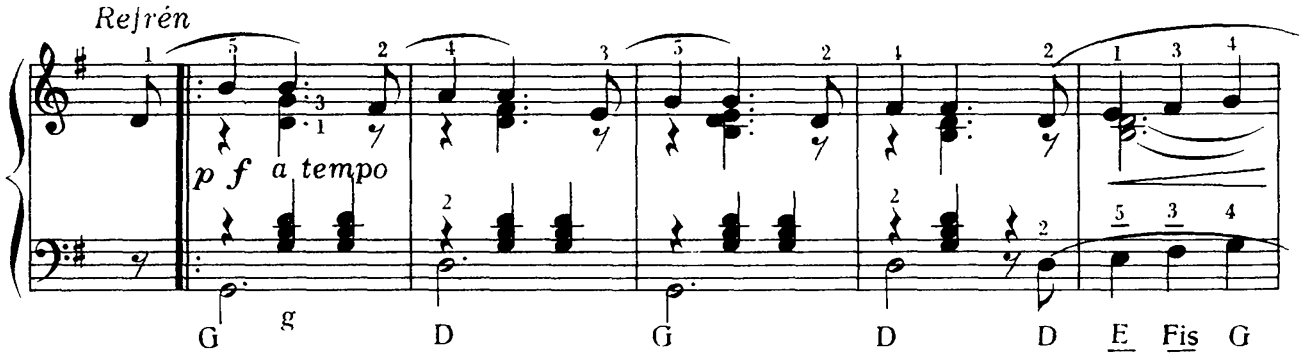
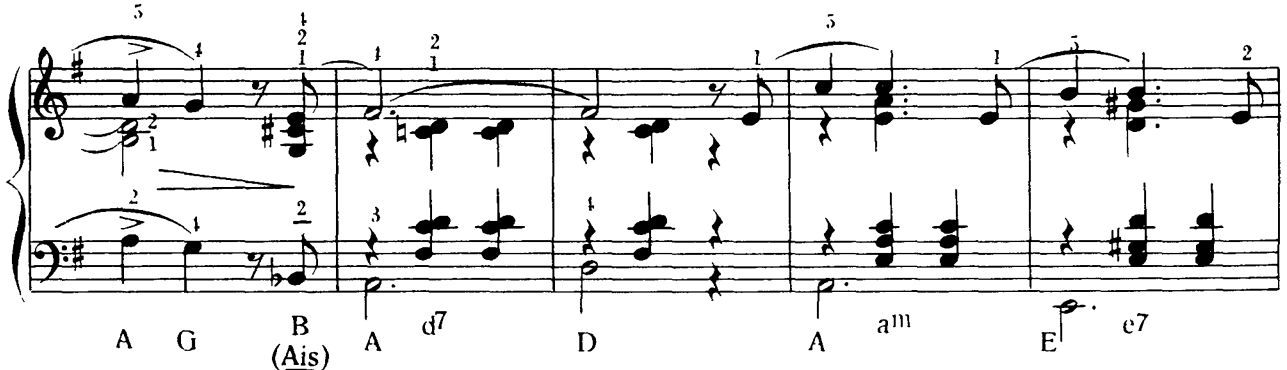
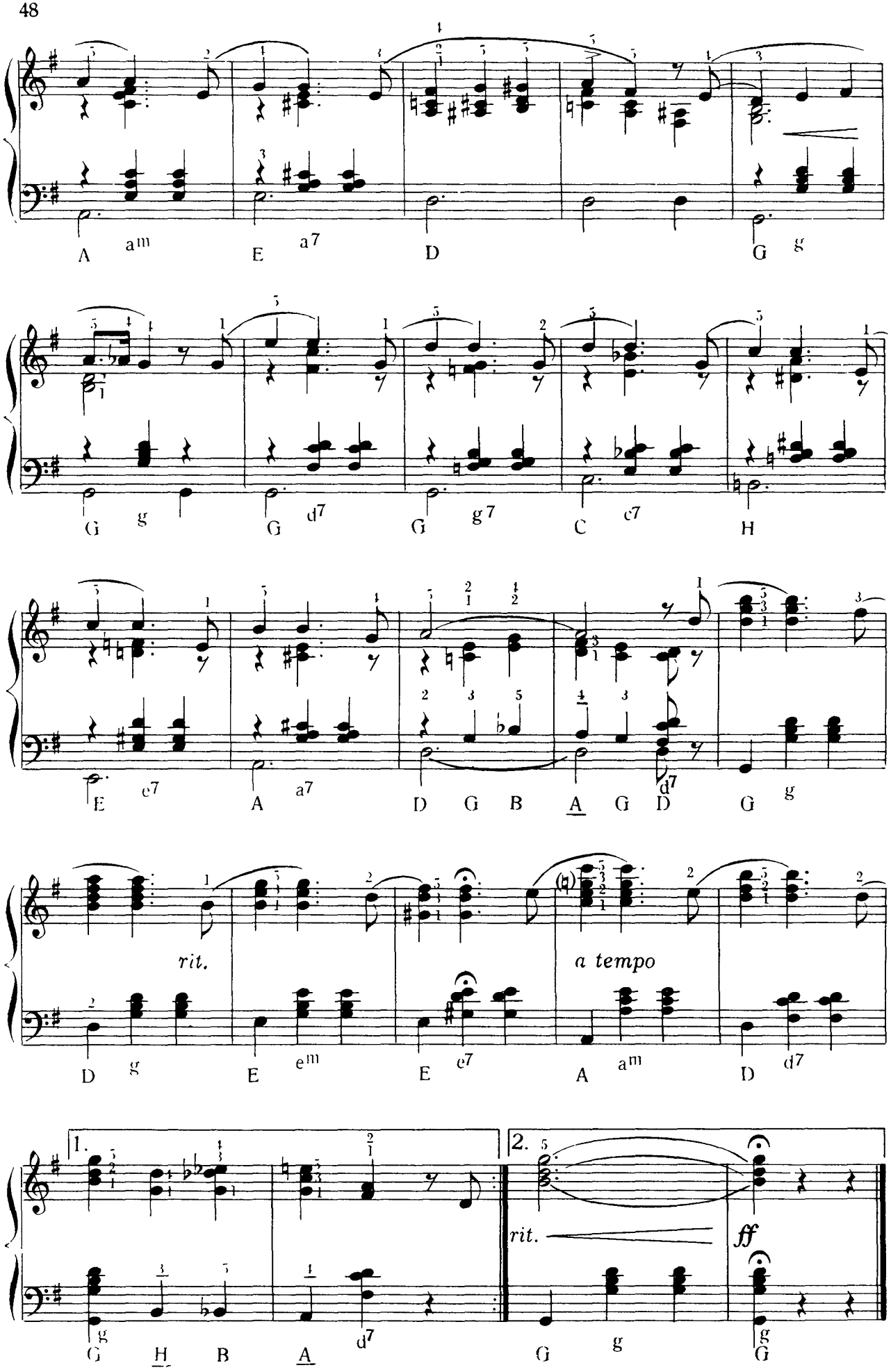

A c D d7 G g D g A c


D c° G g D A c D d7


rit.
G g E g gm A a7 A g a7 D d7 D d7


Refrén
p f a tempo
G g D G D D E Fis G


A G B (Ais) A d7 D A am E e7

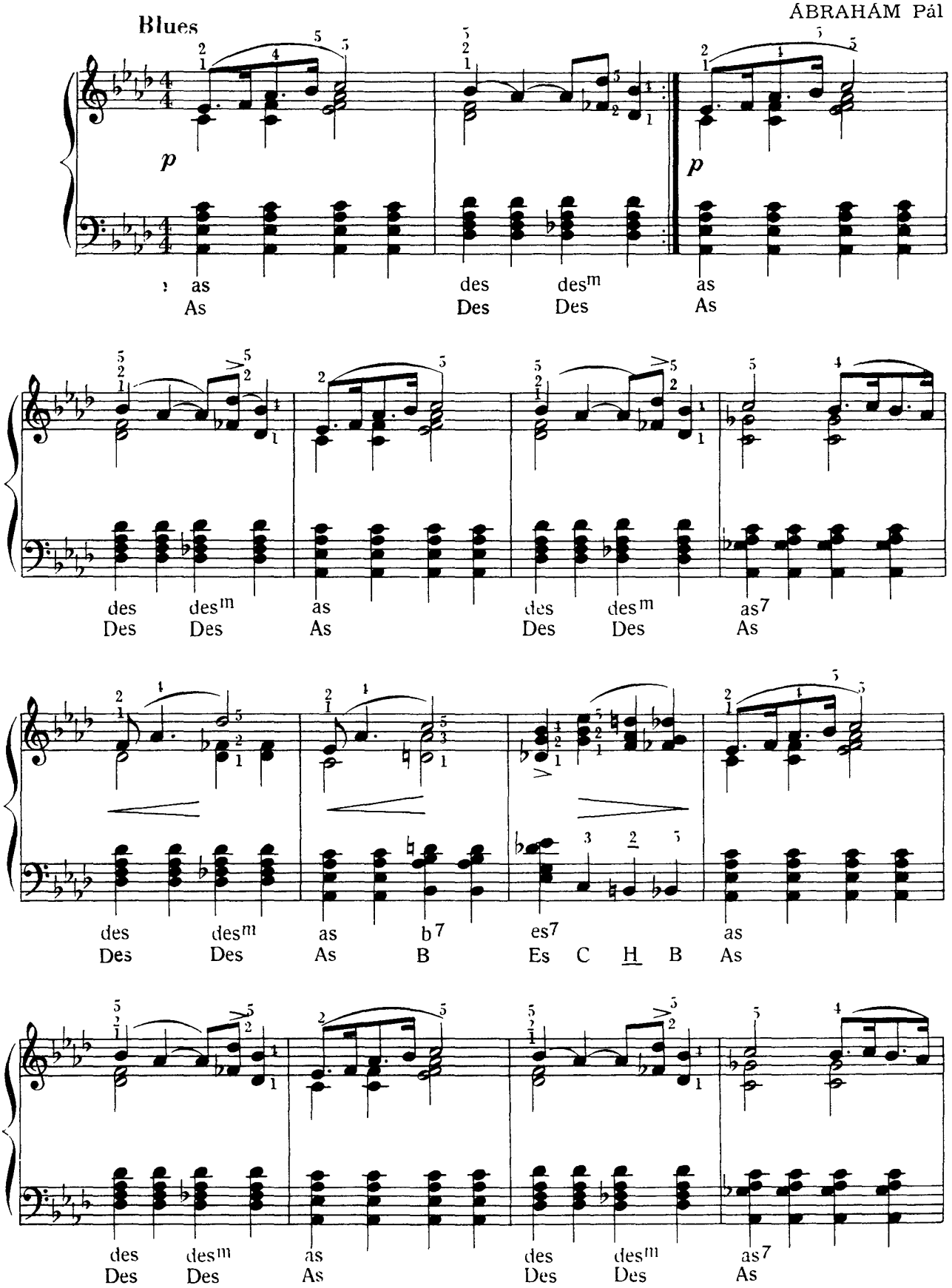

A am E a7 D G g
G g G d7 G g7 C e7 H
E e7 A a7 D G B A G D d7 G g
rit. a tempo
D g E em E e7 A am D d7
1. 2.
rit. ff
G H B A d7 G g G

MESSZE HAWAIT ELHAGYTAM

a „Szeretem a feleségem" c zenés vígjátékból — aus dem musikalischen Lustspiel „Szeretem a feleségem"

Harmath Imre

ÁBRAHÁM Pál



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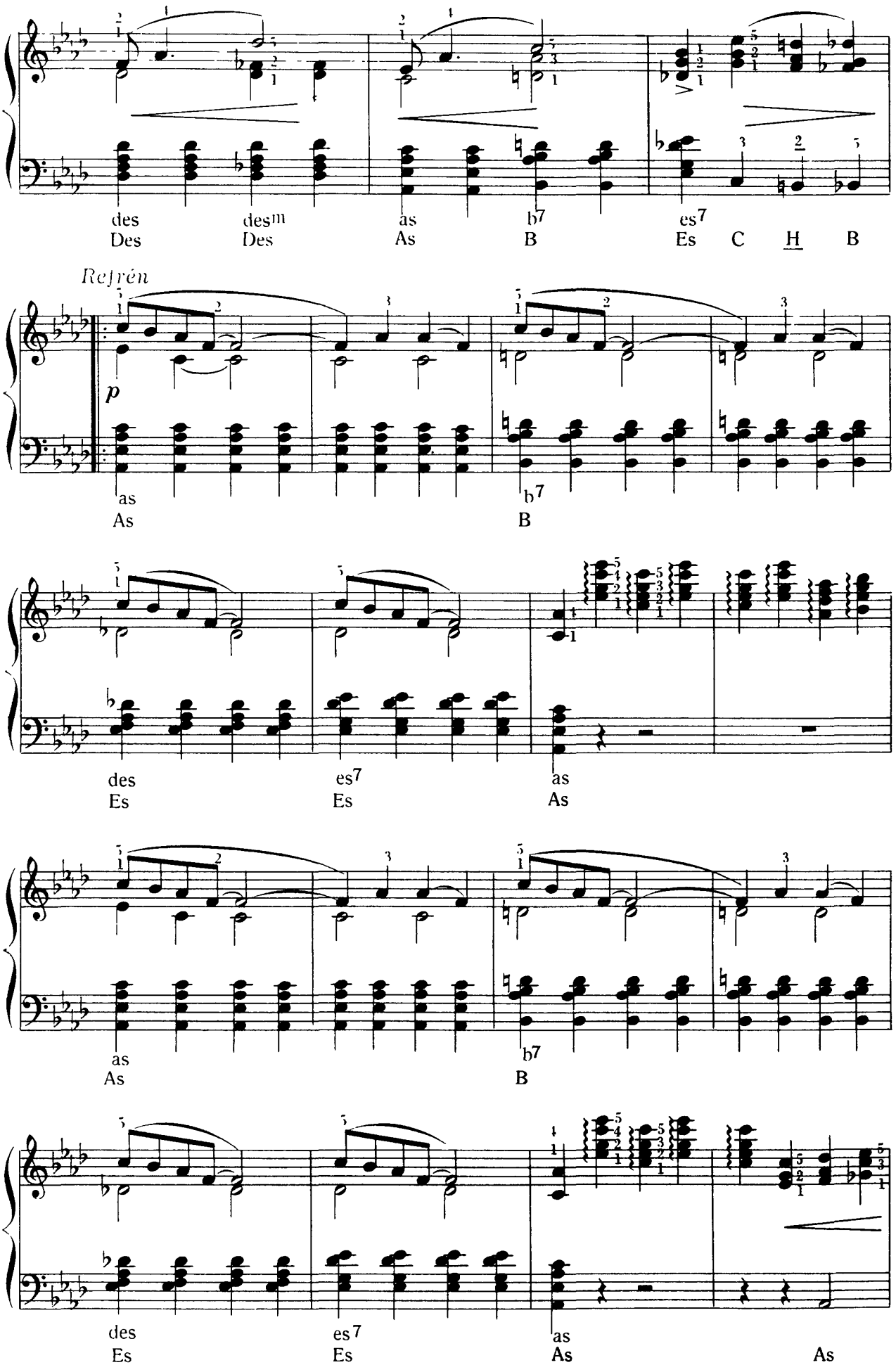
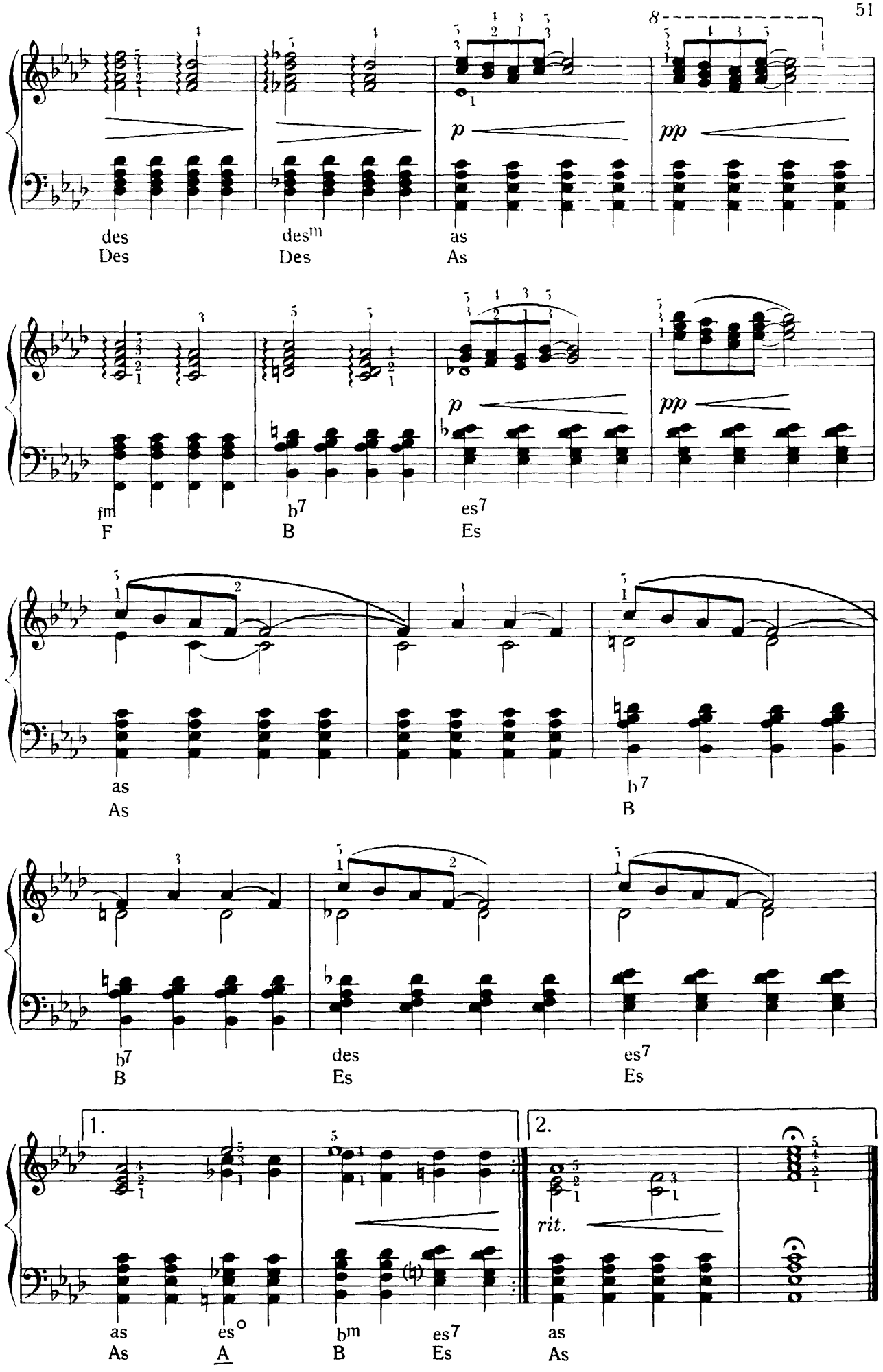

des desm as b7 es7
Des Des As B Es C H B
Refrén
p
as b7
As B
des es7 as
Es Es As
as b7
As B
des es7 as
Es Es As As


8
p
pp
des
Des
des^m
Des
as
As
f^m
F
b7
B
es7
Es
as
As
b7
B
b7
B
des
Es
es7
Es
1.
2.
rit.
as
As
es°
A
b^m
B
es7
Es
as
As

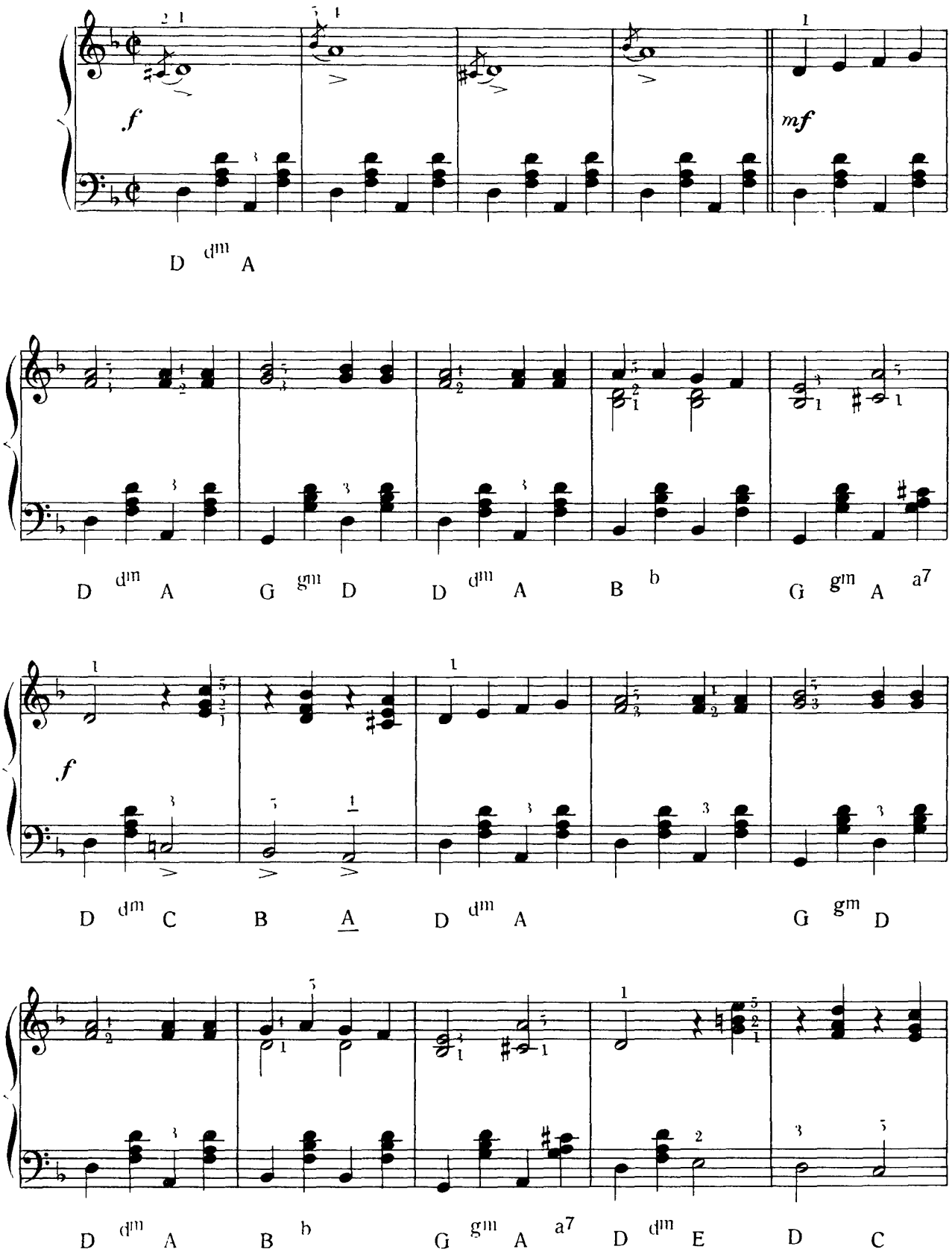
TEVE VAN EGY PÚPÚ . . .

Az utolsó Verebély lány c operettből aus der Operette „Az utolsó Verebély lány"

Harmath Imre

Foxtrot

ÁBRAHÁM Pál



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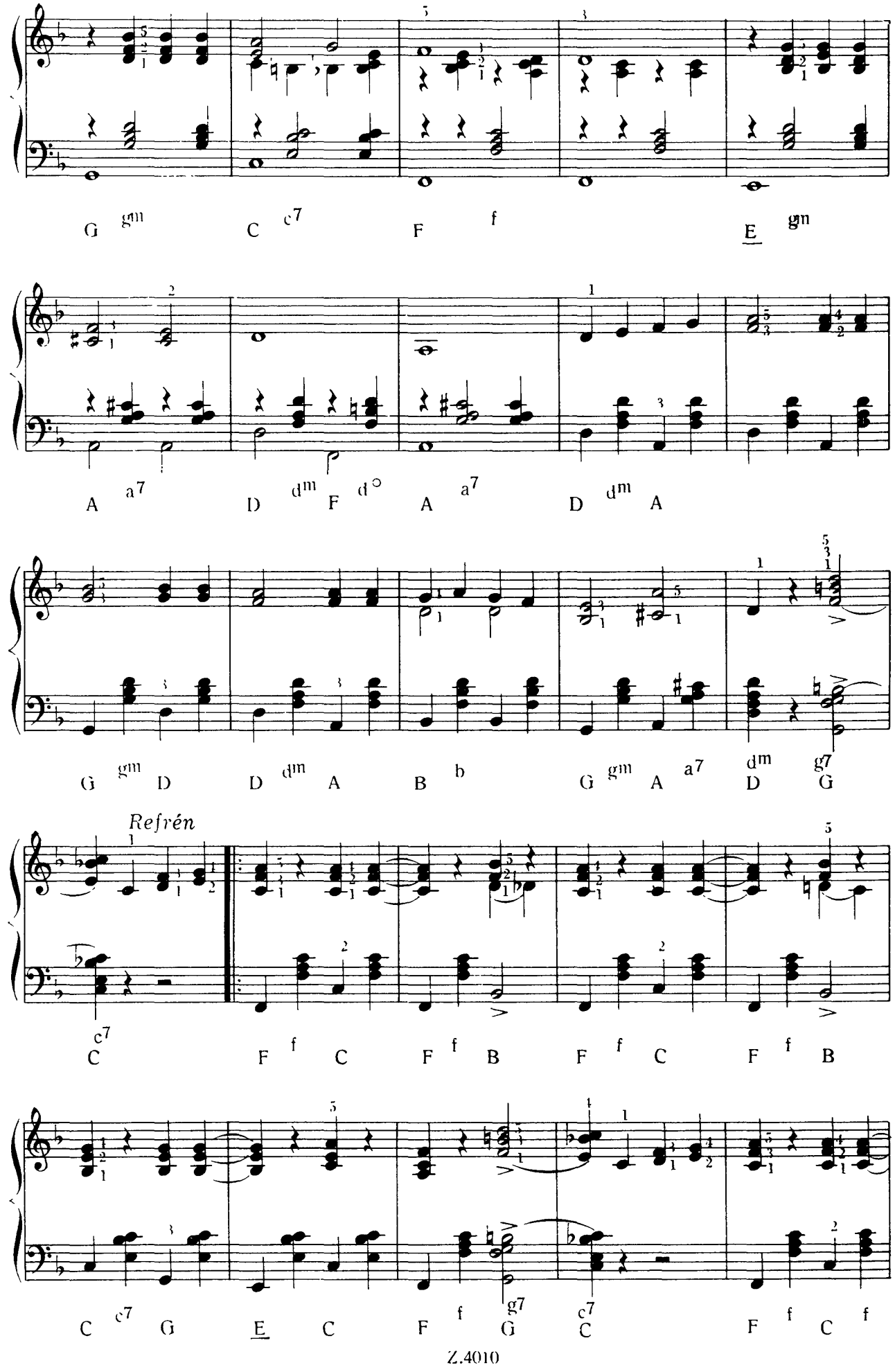
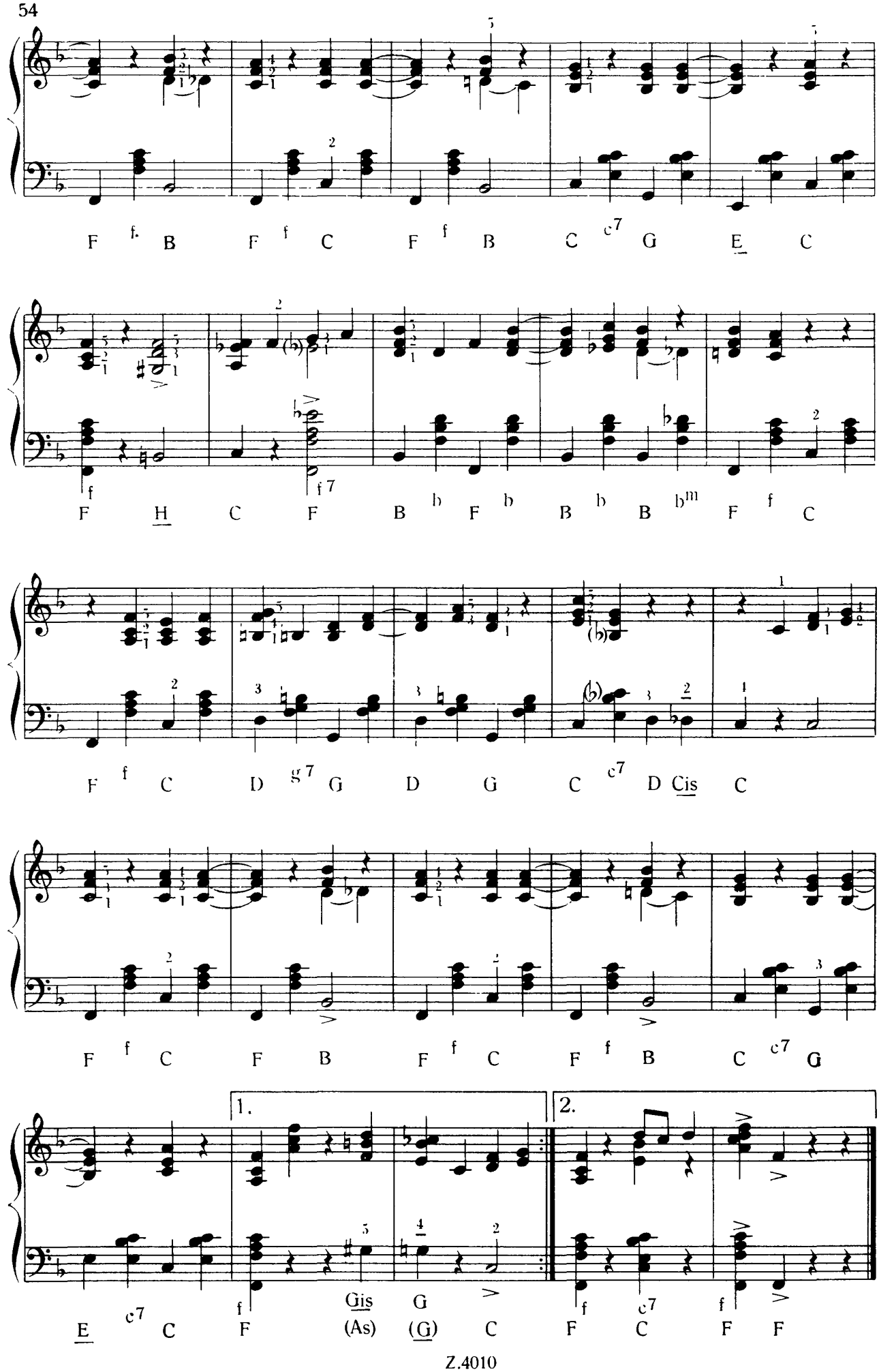

G gm C c7 F f E gm
A a7 D dm F d° A a7 D dm A
G gm D D dm A B b G gm A a7 dm g7 G
Refrén
C c7 F f C F f B F f C F f B
C c7 G E C F f G g7 C c7 F f C f


F f B F f C F f B C c7 G E C
F H C F B b F b B b B bm F f C
F f C D g7 G D G C c7 D Cis C
F f C F B F f C F f B C c7 G
1. 2.
E c7 C F Gis G C F C7 F F
f f f

SING-SING

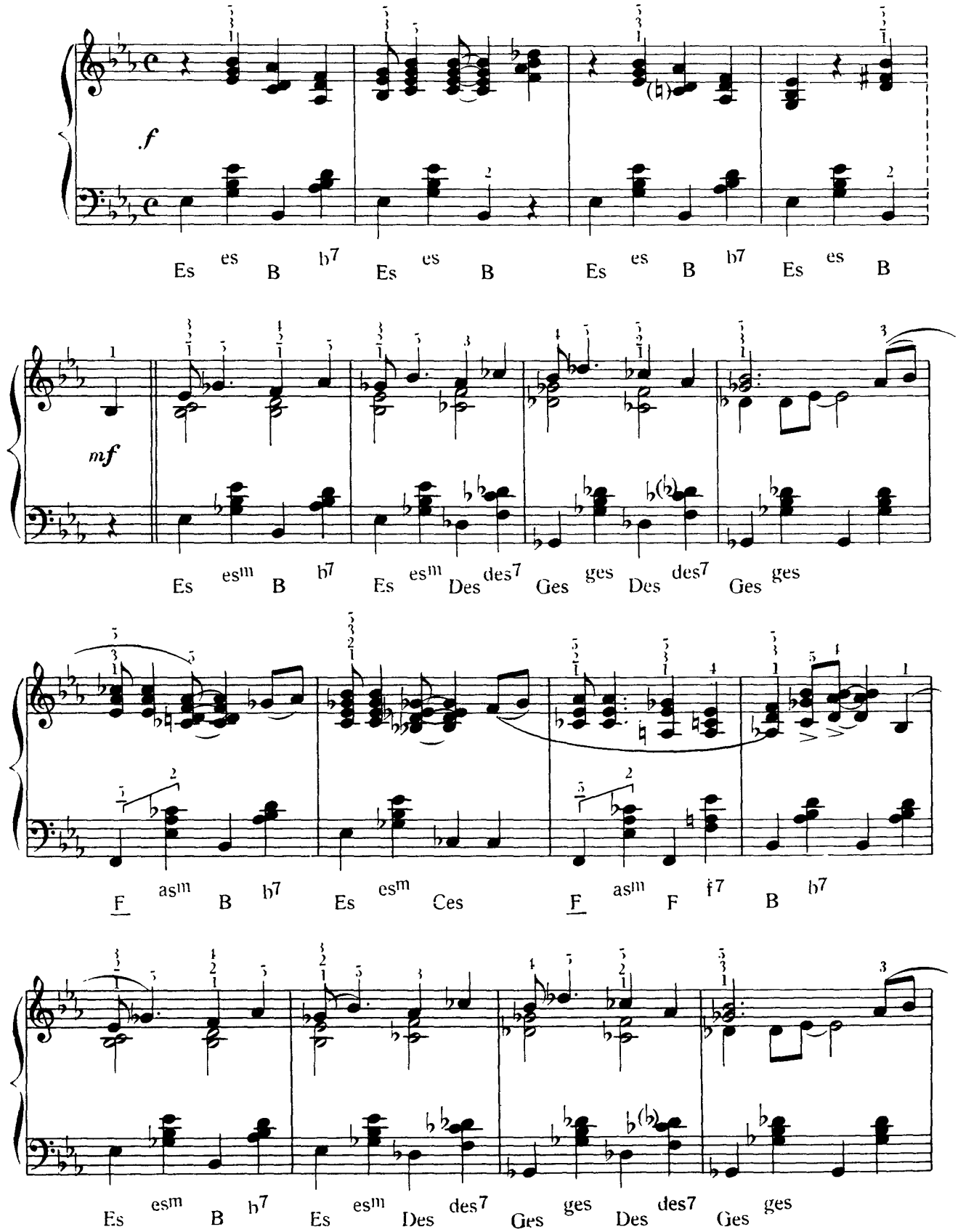
a „Júlia" c. operettből

aus der Operette „Julia"

Harmath Imre

Slowfox

ÁBRAHÁM Pál



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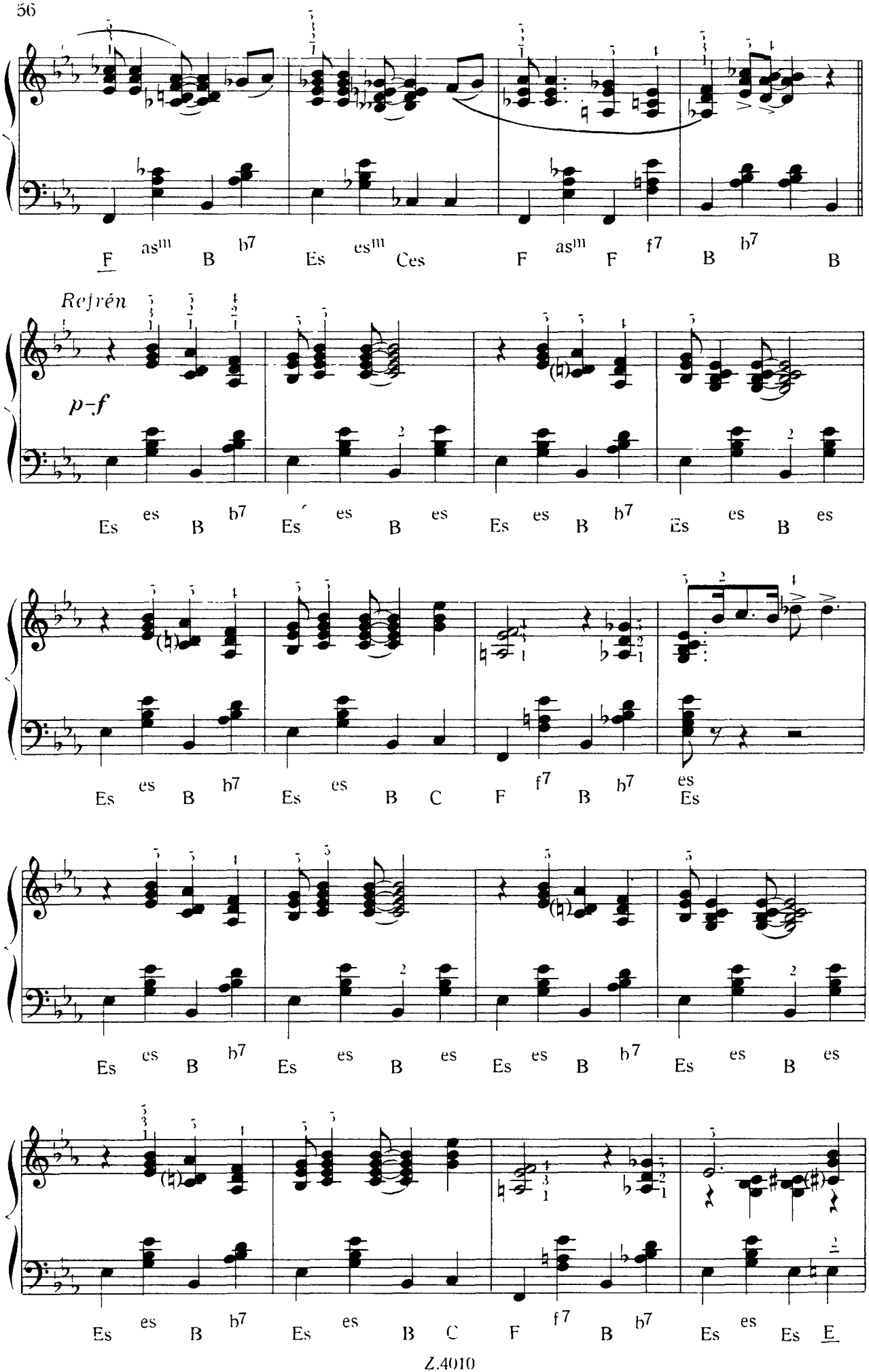
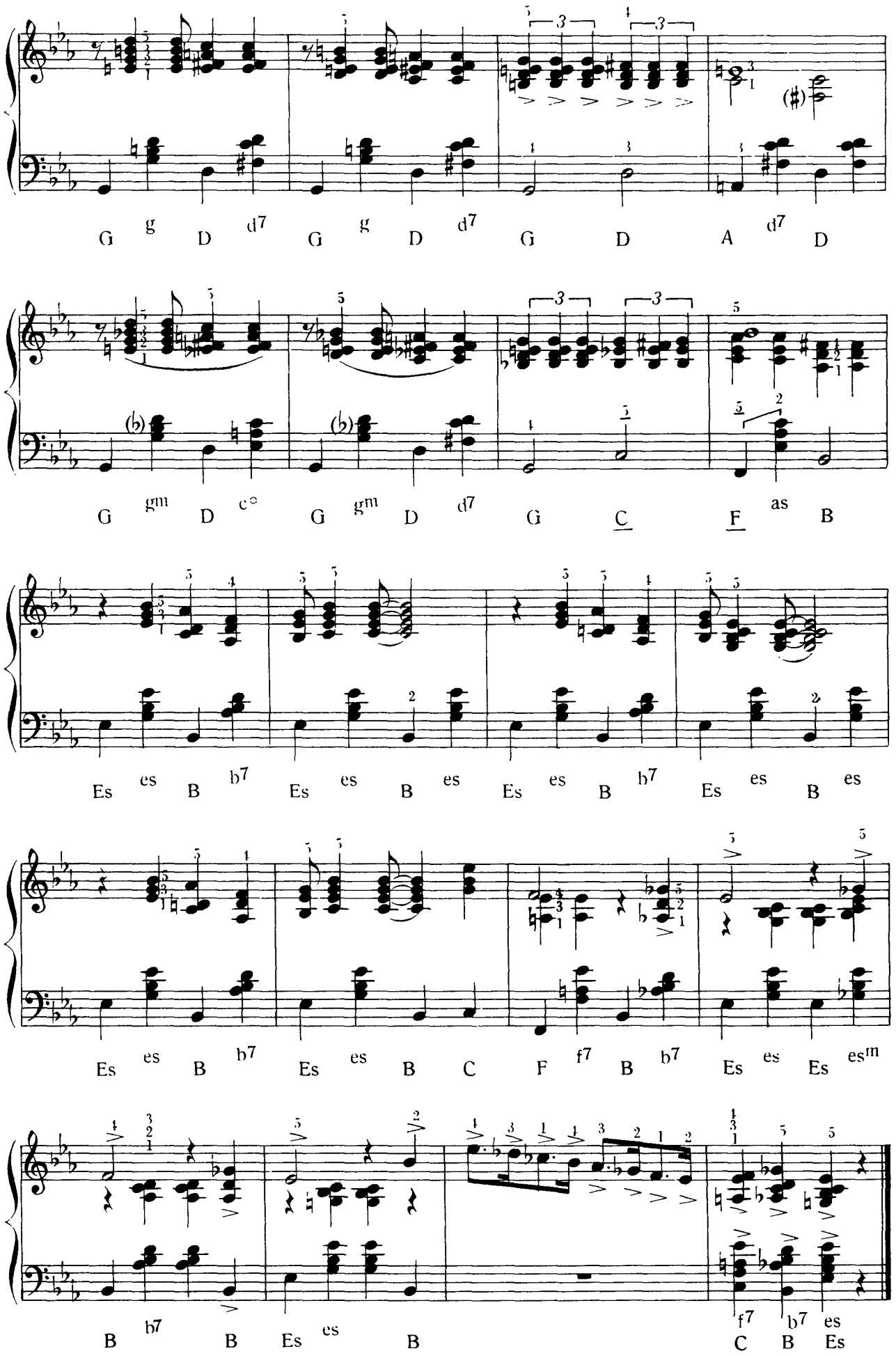

F as^m B b7 Es es^m Ces F as^m F f7 B b7 B
Refrén
p-f
Es es B b7 Es es B es Es es B b7 Es es B es
Es es B b7 Es es B C F f7 B b7 es Es
Es es B b7 Es es B es Es es B b7 Es es B es
Es es B b7 Es es B C F f7 B b7 Es es Es E


G g D d7 G g D d7 G D A d7 D
G gm D c° G gm D d7 G C F as B
Es es B b7 Es es B es Es es B b7 Es es B es
Es es B b7 Es es B C F f7 B b7 Es es Es esm
B b7 B Es es B C f7 B b7 es Es

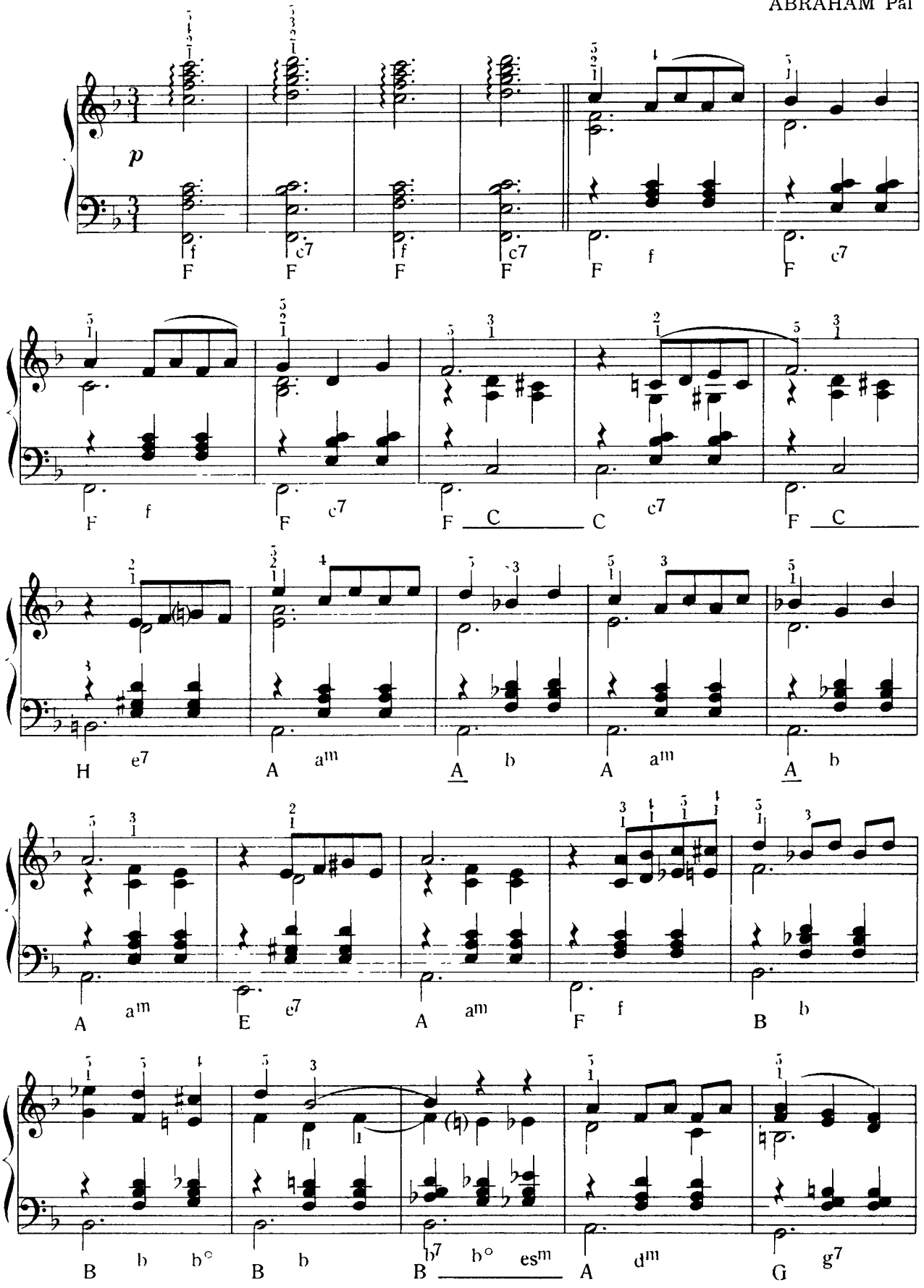
LEVENDULA SZÁLL . . .

Az utolso Verebély lany c operettből aus der Operette „Az utolsó Verebély lány"

Harmath Imre

Valse lente

ÁBRAHÁM Pál



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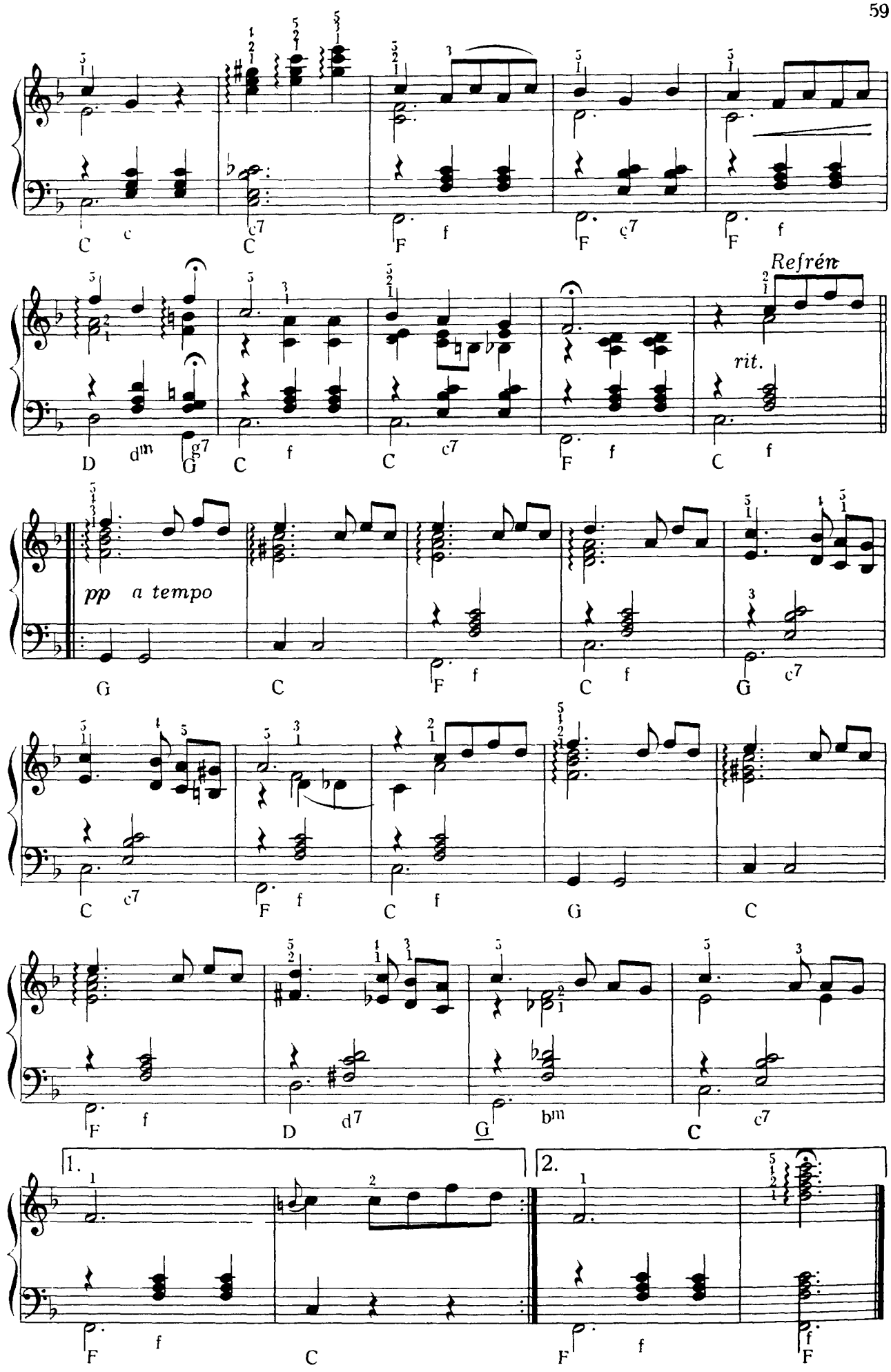
C c C c7 F f F c7 F f
Refrén
D dm G g7 C f C c7 F f C f
rit.
pp a tempo
G C F f C f G c7
C c7 F f C f G C
F f D d7 G bm C c7
1. F f C
2. F f F f F

Fk TARDOS BÉLA igazgató

Zenemukiadó V nyomdauzeme,
Bp VI., Paulay Ede u. 55. – 62/6880

ПОПУЛЯРНЫЕ ПРОИЗВЕДЕНИЯ ДЛЯ АККОРДЕОНА

КАРОЛА БАРТОК — ЯН: Альбом фортепьяннях произведений великих мастеров музыки для аккордеона

КАРОЛА БАРТОК: Этюд для аккордеона, т. 1—2.

Альбом популярных вальсов и мазурок Шопена в легком переложении Й. Кола

ДЕВЕНЬ—КОВАЧ: «Хорошо играет гармонь,» альбом

Школа басов для аккордеона

КАРДОШ: Школа игры на аккордеоне, т. 1—2

КАРДОШ: Альбом Революционные марши

КОЛА: Альбом увертюр, т.

КОЛА: «Лучшее из лучших» — альбом

КОЛА: «От сердца к сердцу» — собрание наилучших мелодий из самых популярных оперетт

КОЛА: «Легко играть на гармони» — школа для молодежи

КОЛА: Аккордеонный парад

КОЛА: Парад танго

КОЛА: Альбом популярных вальсов и мазурок Шопена

КОЛА: Альбом для аккордеона незабываемых мекодий из оперетт Имре Кальмана

КОЛА: Для аккордеона Незабываемые мелодии из оперетт Ференца Легара

КОЛА: Сокровищница 100 венгерских народных песен

ШТРАУС: Вальсы — в переложении И. Кардош

ТАБАНЬИ: Шесть сольных номеров для аккордеона

СВОРНИКИ БЕНГЕРСКИХ ПЕСЕН ДЛЯ ГОЛОСА И ФОРТЕПЬЯНО С ВЕНГЕРСКИМ И НЕМЕЦКИМ ТЕКСТОМ

Альбом «Чардаш» (50 народных песен) — в переложении Ф. Фаркаш

47 венгерских народных песен — в переложении Д. Ранки

60 венгерских народных песен — альбом для скрипки и фортепьяно, в переложении И. Мадьари

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